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Music of the Church and Chancel

"Bless all the churches and blessed be God who. in this great trial, giveth us the churches.

ALL HAIL THE POWERI

Standing beneath the famous "Christman" window, are

four members of the University of Pittsburgh Chapel

Choir, directed by Professor Theodore M. Finney.

ABRAHAM LINCOLN

VER A SPAN of nearly eighty years these words of our great president come to us with strange and renewed force. For the Church is being attacked as

never before and in its place a monster of pagan tyranny, inconceivable cruelty, and brutality is offered to man.

All religions of all lands have sought the inspiration of music to help them in interpreting the Divine spirit. Once, while at St. Peter's in Rome, we heard an a cappella choir singing a Palestrina Mass in one of the chapels. The music was ethereal, transcendent, heavenly. A traveler from the Orient, obviously of a very different creed, was so impressed that he stood spellbound. Words without music could not have affected him thus. Again, in Georgia, not so far from Athens, we heard a Negro congregation in a little church nearby sing Swing Low, Sweet Chariot with a spirituality which opened the doors to a higher life. In Paris we heard the incomparable choir of the Russian Cathedral sing in an alien tongue, but there was no mistaking its reverent message.

Music is one of man's closest bonds with God. There are

to dispute doctrines and then music raises us to that level of emotional understanding which exalts our faith and illumines our souls. Men of vastly different creeds turn to music instinctively to amplify their spiritual life, whether it be by means of the giant gongs in a Chinese temple, the tambourine of a Salvation Army Lassie, or the glorious

Up from the smoking ashes of scores of churches demolished by a fanatical enemy there ascends mysteriously the music of a newer spiritual conception of life. Even when the hatred of millions burns at a white heat, even while the roar of bombs paralyzes our faith and deafens our souls, we hear the voice of Him who will again bring humanity to the revelation that Divine love, and Divine love only, can restore to us the triumph of righteous peace. But no peace can be triumphant until, after our ghastly sacrifice, those who have supported the human fiends who have

brought about the world calamity, are stunned with the fallacy of trying to consummate their evil aims with

There should never be any question as to the place of music in the Church. Its place is to amplify the service of God, not to dominate it. No wonder Pope exclaimed in his That was written in an age when doctrinal discussions often di placed the spiritual Church, Churches became forums for delates, rather than anctuaries for the upbuilding of man's hopes and has belief in Divine power.

The Etude this month has devoted several of its pages to the music of the Church. The subject is a vast one, and we do not pretend that this is we can more than touch upon a few important and interesting topic.

For almost sixty years, at least one thousand articles have been presented in The

Etude that have given the opinions of some of the greatest authorities upon Church music. In addition to these, hundreds of important and useful compositions for organ, as well as sacred songs, have been published in our Music Section. This unquestionably has had a bearing upon the dvance of Church music in our time.

The founder of The Etude was a very religious man, in the sense that he felt that his regular attendance at Church was only a part of Christianity and that tolerance in creeds was one of the first essentials in the Christian aspect. Therefore. The Etude has from the start had writers of all faiths and all races represented in its organ and choir department.

From those picturesque days when some of our ancestors either prohibited all musical instruments in the Meeting

(Continued on Page 774)



A New American Symphonist by Blanche Lemmon

DAVID DIAMOND

two compositions, one either for orchestra alone rouses him to verbal vitriol. or in combination with a solo instrument and one He found his real pleasure in the library of the

The young man who work long enough to of the prize, to express to send a photograph as requested for the tant event all over the back to work, furiously. He is David Diamond and in twentyknown other moments iike this one, then breaks in fortune, the frustration of having pose, the bite of hunger the discouragetive works shelved because there was no money to produce them, then commis-

selves. Piaudits are pleasant but they are also and listened for hour upon hour with an almost ephemeral. What matters is work. And the chance

that is, he and a Polish boy who sat near him the Polish boy worked his problems and he, Diamond, composed tunes in exchange. Then he composed practically ali day while he was enrolled as a violin student in the Eastman School of Music, which proved very unsatisfactory to all he heard one of his own compositions performed concerned. He still wonders how teachers who pride themselves on their analyses of pupils' capabilities and on their guidance programs, could have put him through the early misery he endured in his home city of Rochester, New York.

TN MID-SEPTEMBER OF LAST YEAR the of his school work; a boy of hair-trigger sensi-American Academy in Rome released a state- tivity and mercurial emotions, he was for some ment which said: "Since the Academy cannot unknown reason put into a technical course sweater as insulation against the low steam under present world conditions send Fellows to covering metal work, drafting, woodwork, and Rome, it will hold in 1942 a special competition so on. To this day the callous, domineering attifor a each prize of \$1000 in musical composition. ude of at least one supervisor who tried to force and night watchman. A Sinfonietta grew from

for string quartet or some less usual combination school and, when he could afford it, in plays and of chamber instruments. . . The competition is concerts and motion pictures. He recalls clinging

> He treasured pictures of Greta Garbo; hers



of Music, he had his first opportunity to hear quantities of music - both old and new. He sat in the

school's auditorium brittle intensity, and the compositions that he emotions in him. He remembers weeping over the "Eroica.

this same auditorium, when, for the first time,

He went on to New York City, obtained a scholarship at the Dalcroze School, studied im- parts with a stop watch. The reason the portion provization with Paul Boepple, and analysis, or- in question seemed unsatisfying was—according chestration and composition with Roger Sessions. to this impartial judge—that it was a bit short. He did not like violin practice, and he hated much He also mopped floors at the school, since the

scholarship, naturally, carried with it no arrange ment for financing living expenses. Like most young artists Diamond has constantly come up against this room and board problem, perhaps the most formidable one the creative worker must face. Instruction, time to write, even performance and publication of works can be won; but the young composer may easily starve while he is

After he had been in New York for a time he heard that Paul Whiteman was sponsoring a competition in memory of his mother, the prize to be two years of study at any school, plus publication of the winning work. How to use a piano where he lived that was free only at impossible hours was the first problem for Diamond to work out, but he solved it by wearing a turtle neck dient of winning the good graces of the janitor Candidates must file application together with him back into this course after he had flunked it, first draft to final score; parts were copied and closed. It won for Diamond uninterrupted study for two years—almost the first he had known.

A fictional account of an artist's life can show open to unmarried men under 31 years of age to the sounds of orchestral numbers that moved early trials, then steady progress to fame and is more likely to show as many elevations and sonorities in his mind. depressions as the New York skyline. One major fruit of Diamond's cherished uninterrupted study -an extensive work that required months of time was the face above all to write-reposes to-day in a cupboard awaiting the miracle of money that will supply it with an to him. And he re- auditorium for performance, scenery, costumes, a members becoming so large ballet corps, soloists, a conductor, an orchestra and a chorus. It is a musical setting of chestration of Berlioz' E. E. Cummings' ballet Tom. It was composed in Rakoczy March, while Paris, where Diamond went at the behest of inhe was playing in a terested persons, partly because Leonide Massine. school orchestra, that director of the Ballet Russe, was in London and his bow remained sus- could shortly thereafter be contacted in the pended in air till his French capital; and it came to its untimely shelvdeak partner's pass at ing in the same city, approved by the few who has shins brought him had read its scenario and heard a piano version back to the line of of its score-but never by an audience.

But other works followed it in rapid succession: by Joseph Szigeti; a "Concerto for String Quartet," dedicated to Albert Roussel, whom Diamond When his young life met in Paris; a Psalm for Orchestra, dedicated to got straightened out Andre Gide. The latter work was inspired by Diato the point where he mond's visit to Pere Lachaise Cemetery where he was moved by the sight of the graves of Oscar dent of composition at Wilde, Sarah Bernhardt and Henri Barbusse, Its the Eastman School dedication is the result of a talk with Gide in which the noted French author encouraged Diamond to transmute that evocation into sound.

Advice from Stravinsky

One of the first persons to hear the Psalm was Stravinsky. Diamond was studying with Nadia Boulanger in Paris, and with her and other pupils he paid a visit to the great composer's home in heard produced a variety of sensations and the rue St. Honore; there four hands, they played the composition. Stravinsky gave it scrupulous passages in Bernard Rogers' Raising of Lazarus, attention, expressed his interest and then pointed feeling violent antipathy toward Beethoven's out a part that to him seemed unsatisfying, "Sixth," and going into a veritable transport over Diamond noted immediately that it was a portion of the work that he, himself, had found weak, His most indescribable sensation came later in and he felt gratified at the concurrence of Stravinsky's opinion. He learned from the older and more experienced diagnostician a simple and effective way of locating trouble in a formally balanced work: Stravinsky tested the respective Diamond came back (Continued on Page 780).

Duty - Honor - Country

A Story of Music at West Point Its Great Choir—Its Grand Organ—Its Famous Band

by Hattie C. Fleck

sionists, traveling up the river daily during the summertime, look forward to seeing the huge grey stone buildings, which seem to spring from the forested hills as though they had grown there like giant

Chief among these is the Academy Chapel, or, as it is actually called, the Cadet Chapel, in which the religious ceremonies of the Protestant students are held regularly and in which the

baccalaureate Frederick C. Mayer, an Music, is the

West Point has been a military post since During the Revolutionary War it was the site of a fort, and it was there that Benedict Arnold at-

tempted to betray the stronghold. This, however, was frustrated by the capture of Major John Andre in 1780. The Military Academy itself was founded in 1802. The first settlement of West Point, however, probably dates from 1723. The military post now is situated upon a thirty-five hundred-acre reservation. In 1779 George Washington established his head-

FEST POINT IS OF COURSE the popular stood in what is now known as the Washington and they have their own Chapel for worship turesque Hudson River, not far from the city of gress agreed upon a committee to prepare and and service. This leaves about 2000 Cadets who Newburgh, New York. The thousands of excurbring in a plan for a military academy. No action ordinarily attend the Protestant services in the

name for the United States Military Acad- Valley. As long ago as 1776, General Knox proposed Those of the Jewish faith number about one and emy located upon the cliffs above the pic- a military school for the United States, and Con- one-half per cent, and they have their own Rabbi

Cadet Chapel. The Cadet Choir now totals one hundred sixty-five voices, which is considered by many as the largest regular church choir of men's voices in the world. Not all the dated at the chancel The overflow are seated in the rear aisles of the chancel and when the sing, they come forward to stand near the altar rail. It has taken years to formulate a pian to keen this Choir at a is considered that the student body is naturally flowing on like a river, with each incoming class and each graduating class. Therefore Mr. Mayer inau-



FREDERICK C. MAYER Organist and Choirmaster of the U. S. M. A. at West Point

was taken until after the Revolution. General dents enter between the ages of seventeen and Washington felt that West Point had been the key to the whole military situation in the United States and should be fortified, and he recommended the establishment of a military school at West Point. His annual message to Congress in 1783 made this plea. The Academy was opened on July 4, 1802 with only ten Cadets, In 1812. largely through the instrumentality of Daniel D. Tompkins, a new impetus was given to the institution. Tompkins became Governor of New York, from 1807 to 1817. He financed the War of 1812 and became Vice-President of the United States for two terms, 1817 to 1825. Incidentally, he is buried in the graveyard of Old Saint-Mark'sin-The-Bouwerie, New York City.

"EYES RIGHT!"

"Forward March With Music" has marked the drills at our famous Military Academy at West Point for a century and a guarter.

Rigid Requirements

At West Point there are now, approximately, under war conditions, about 2500 students. Fifteen quarters at West Point in the Moore House, which per cent of these students are Roman Catholic,

twenty-two and their voices are all fresh and virile. When the student is given his test, a record is made of the strength, quality, and range of his voice. For those having the best voices, an ear test is given; those students are selected who are able to work their way through a maze of disson ant intervals, augmented fourths, minor ninths and so on, so that the very best material may be selected. From this group a choir-training squad of about one hundred is selected, and its members are given simple part music to read, as well as general choral instruction.

It should be remembered that the discipline and training at West Point are different from that in the ordinary college or university. The student, from the day that he enters until the day he is graduated, is put under even more rigid mllitary restriction than he will have when he becomes an officer in the United States Army The Choir has certain rewards and because of

Music and Culture

linear, as well as then interest and pride in benembers of the Choir students are

Triumphant, by T Tertius Noble, Organist of St. Thomas Church, New York, The Choir has a large which some members have become very popular. Among these is The Corps, the words of which were written by Herbert Shipman and the music by W. Franke Harling. It was arranged for men's

The Pipe Organ

At West Point, the organ, which has increased might almost be called a milltary organ. The introduction of electricity into the action, or mech-piece into a scholar. But how are we to do it? cost \$10,000, and the case, \$2,000. The organ has acquired; namely by a new association." tions made in the names of many of the diswere given in memory of Col. William H. Harris, to notice what that pupil is doing who had sung in the Choir from 1857 to 1861. General John A. Johnston made possible the next new piece I spoke of, she may say or, "Let me and a new relay, Descendants of Major George P. Peters of the Class of 1808, presented the Harmonic Trumpet Stop. Professor Colonel Cornelis Willcox gave the entire Orchestral Organ with twenty-four ranks of pipes as a memorial to his pipes, totalling 3,607 individual speaking pipes. General John J. Pershing, as President of the Alumni of West Point, authorized this important, addition. Thus the organ has grown until it is now the largest church organ in the Western Hemi-

The Sunday service never exceeds an hour. The sermon of the Chaplain, the Reverend John B. Walthour, is usually about fifteen minutes.

A Responsive Attitude

Mr. Mayer, during his long service at the United States Milltary Academy, has known the distinguished heads of the institution and has found them to be most responsive in their attitude toward the value of music in the training of the students. In addition to all of the military and technical education the student receives, it is understood that he must, first of all, be a man and a gentleman, adjusted in life to the higher social and cultural obligations of an army officer.

Requests for the "Cadet Prayer," heard at the services, often have been received. It is:

hearts, help us to draw near to Thec in sincerity and truth. May our religion be filled with gladness and may our worship of Thee (Continued on Page 778)

Our Nervous Punils by Leonara Sill Ashton

PERSON OF HIGH INTELLIGENCE who is person of moderate intelligence with emotions foremost lessons these boys and girls have to under control declared Dr. Mark Entorf of the learn at this stage of their development, is to

ing types of music pupils. Teachers all know them: the calm, contained boys and girls, whose tirm fingers find their places unwaveringly book on the Lable or a hird outside the window. among the keys, and who perform in recital ackeen-eared, intensely musical children, capable voices for the Choir by Frederick C. Mayer. This, of attainments far beyond the first mentioned and the Alma Maler of West Point are always type, but who are hampered in their pianistic efforts by self-consciousness and nervousness.

an ordeal for this second type of child. Certainly, he has not so "good a chance for happiness" in from 2418 to 13,529 pipes during the occupany of his music lessons as the first type. It is as much Frederick C. Mayer as Organist and Cholrmaster, the duty of teachers to make that chance posslble, as it is to instill the proper rhythm of a

Dr. Entorf believes that calm, logical reasoning matter of money and space. The organ was in- does not meet the situation of a person or child stalled in 1911 by M. P. Möller, Inc., and was emotionally upset. He says, "Fears are removed by played from a three-manual console. The original the reverse of the process by which they are

Therefore, when a teacher sees a highly strung child bungling over the piano keys, she may tinguished graduates of West Point. The chimes wisely make herself appear, for the moment, not

"You play your scale while I'm finding that

"In Everything Give Thanks"

Thanksgiving 1942

THIS THANKSGIVING SEASON WE Americans, despite the grief that rests the blessings that have been bestowed upon us. The staggering tragedy thrust upon the world by predatory beasts in human form

In the quiet depths of our inmost souls there is now a deep realization of the fact that all of the agonizing sacrifices cannot be in vain. With this comes a sense of grate-

Music is one of the world's highest present blessings. It has lessened the strain of the hour for millions of fellow Americans. It has inspired the vast bodies of men and we offer a prayer of gratefulness for all that music has brought to us .

"In everything give thanks: for this is the will of God in Christ Jesus concerning you."

The First Epistle of St. Paul, the Apostle, to the Thessalonians V:18 hear the cade, while I am making out the lesson

Of course, at sure times the teacher will be of course, at said times the teacher will be listening keenly to the child's performance, and often two can vouch for the fact with our own pupils, be rewarded with the sound of accurately not well adjusted emotionally, does not directing too great an intensity of interest upon New York State College of Economics, not long ago.

This remark instantly called to mind two varyThis remark instantly called to mind two vary-

was that your measure affing you? A fush to, the door, a search through the hall and, finally amusement at my 'n take" unhinged a tense young pupil to a sail andry degree.

Making Practice Painless by Maryaret Meal

BUT HOW DO YOU GET THEM to practice? about coming in from play to put in her hour!"

As usual after the restal Mrs. Victorine was

Her week to be any mother finally per-

precision the more by will hate practicing on

re least likely in-

5. Do live the your open can plenty of opporand frequently to Large may e rtain favorites

children are urgin to be come out to play Have it and it was a limit to neighbors that certain hour of the cay it or practice and other 199ks. If you haver that any exceptions, they

all soon sop points due work hours.

7. Do b peril by r praise, Say "Your cales critically your mother this morning." "What a place look "all to! I can fairly hear,

A Background for Opera

A Conference with

Brung Walter

Internationally Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

HE POLITICAL TURMOIL of the world to- staffed with compeday has had the result of shifting the music tently trained percenter from Europe to America. There is a formers, and which greater number of foreign eminent artists here served the artistic than ever before; and they have brought stand- needs of the most avards of artistic tradition which, we find, are being erage citizen; while carried into a distinctly American musical life, here there is but one sufficiently developed and aware to make the best permanent and estab-

To my mind, the form for this "best use" would the entire land. This be the development of opera in America. We shall presents a tragic situhardly create an American Salzburg; Salzburg is ation for gifted young too deeply bound up with its own traditions to singers in this counpermit transplanting. Neither can European try. American voices methods of opera be transplanted, in their en- and American talent tirety, because the traditional source of these are in no wise inferior methods is inherent in the lands of their origin. to those of Europe. And that, precisely, carries an advantage of its But the wider perown! America has built up a distinctive musical formance facilities life of its own: whatever influences come here from Europe to-day will not supplant the American pattern, but enrich it. America need only decide what form this enrichment is to take; and the time is ripe for such decision.

The Rôle of American Music

The necessary service American music can render itself to-day lies no longer along the lines rope has had centuries of quantity but of discrimination. The radio has of diligent, uninteradded to the musical life of concert halls, opera rupted practice. We houses, and so on, an enormous amount of music many cities and great sections of the country that did not have musical organizations of their hour of the day or night. If musical eminence depended upon sheer quantity of supply, we might already be in a position to take precedence over Vienna. But quantity is not quality. Indeed, the greater the amount of artistic output, the greater the danger of nebulous discrimination. And there, precisely, is where our immediate task lies In order to build its own musical pattern, in order to make use of the excellent material available, velop and exercise discrimination among standards of performance.

This is, of course, also true of opera. The chief difference between American musical life and that of former Europe is that in Europe operatic interest was stronger while here concert interest Suropean cities had their own opera houses, which delights in hearing radio opera (without tions of the creator of (Continued on Page 780

lished opera house in available to the young European singer have given him far greater scope for perfecting himself. We know that "practice makes perfect" - and, operatlcally speaking, Eumust consider this

of all sorts. A comparatively short time ago, the lack of similar practice a distinct disadvantage the role implies an ability to discriminate between for American operatic talent.

There is no reason why America should not own, did without music. To-day, there is not a make use of this shift in the music center to he is the one to bring the various parts to life village or hamlet that cannot hear music at any create its own traditions of opera, with the help seidom, however, does the singer accomplish these of experienced men from European operatic institutions. There can no longer be any doubt that America is thoroughly musical, that it "likes" opera, that its citizens would respond to local opera companies as heartily as they have already responded to local symphonies and concert courses. Simply, the beginning must be made! I am perfectly convinced that the average citizen would welcome opera that he could see, as well as America must not only listen to music, but de- hear over the radio. From the beginning of civilization, the most popular art has always been that of the stage, where man can actually see himself, his ideals, his heroes, his myths brought to a living the conductor's studies are never ending. The reality in which he may share. When fine scenic effects and great music are added to the stage picture, the most complete entertainment values has always been the more developed. The smallest are assembled in one performance. The public

seeing it), and in seeing silver-screen drama (where music is, at best, incidental), could hardly fail to be stimulated by the noblest examples of dramatic plus musical art-which is opera! The first step in building a national music pattern then, is to make use of the vast potential audience which is now ripe for opera; which, indeed, is already enjoying it via the radio, in but haif its

The Singer's Responsibility

Let us now consider the operatic singer who bears the direct responsibility of making the work come to life. If the audience needs discrimination the singer needs it even more! The singer's task is threefold. First, he must study the music as sacred trust. He must approach it with the knowledge that the composer's wishes are to be realized -or frustrated!-through hlm. Above his own vocal technics and fluencies (which need to be secure, of course)

there is always the vision of the composer as set forth in the score. In second place the singer must have a complete grasp of the histrionic, the psychological significance of his role. It is not enough to sing aria and dress the part; he must become the personage he plays, in order to convince his audience. Lastly, the singer must master the dramatic requirements of his part t the point of being abi to know when to subordinate one to the other. There are mowhere the musical line dominates the word and the stage play also, there are moments where the word. and the stage play dominate the music Adequate mastery of



these values, and to make the necessary emphasis It devolves upon the singer to achieve this because nuancings by himself. Particularly in his beginnings, he needs a guiding hand to teach and advise him. Vocai advice should come from a voice teacher: dramatic counsels emanate from the stage director; and the building of the performance as a whole is the task of the conductor

It is the conductor's task, in cooperation with the stage director, to represent the "author" o the work. His vision animates the whole. As he hears the music and visualizes the characterizations, just so the performance has to come to life It is because of this enormous responsibility tha conductor's duty is primarily not to please the audlence (although the satisfaction of his hearer; is his greatest reward), but to satisfy the composer! The closer he comes to the original inten-

Profitable Piano Practice

A Conference with

Edward Kilenyi

Distinguished Young American Planist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

DWARD KILENYI, currently being acclaimed makes practice as valuable as it should be, among the most outstanding of our native. young artists, is in several senses an unusual American. He was born in Philadelphia were on a visit to the United States. Five weeks after his birth, the child was taken back to Hungary, where he grew up. He began playing piano at three. At eight, he was accepted as a

Kilenyi was selected to play the four-hand music of Schubert. with Dohnányi, at the Schubert Centenary Festivals. Before rebuilt a solid reputation for genuine artistry, both through his recitals and his orchestral performances under such distinguished conductors as Karl Muck. Sir Thomas Beecham, Sir Henry Wood, Paul Paray, Philippe Gaubert, and many others.

In the following conference, Mr. Kilenyi gives thoughtful expression to certain of his personal beliefs about piano study.

"The value of piano study," says Mr. Kilenyi, "grows chiefly from two elements-the intellectual approach one brings to his work and the way in which one practices. What one practices or the length of time one devotes to practice must take secondary place. It is a mistake, I think, to place too much stress on the hours of practice. When pupils boast that they practice eight hours a day, I am tempted to think that they are really the lazy ones! Why? Because after half that time, practice becomes mechanical. Searching concentration of thought can be con-

tinued not much above three hours at the most, doing himself and his studies a vast disservice if and such practicing as is done after that time he begins simply by sitting down at the piano and

"The beneficial approach to practicing consome twenty-eight years ago, while his parents cerns itself with music. It is to make music that one plays -- not to demonstrate (or cultivate) finger dexterity. Therefore, the first requisite for any pianistic work is the understanding of music that comes only through a devoted study of trapupil by Ernest von Dohnányi, and at seventeen dition and style. Simply as an example, let us conmade his professional début in Amsterdam, play- sider the music of Schumann. The student who is



EDWARD KILENYI

must be approached in the world in which he lived; must be reconstructed and brought to life through his music. Only then can the student hope to offer an adequate interpretation of Schumann's work. To achieve this, he must live with Schumann! He must realize that Schumann was a great intellect; and not only that his music was romantic, but also that it was made so by the great florescence of romantic literature in Germany at that time. If the student reads that Schumann was enormously influenced by Jean-Paul Richter and E. T. A. Hoffmann, he should be inspired (by enthusiasm as well as by a desire for self-improvement) to search out the works of those writers and discover for himself what they had to say. It is quite impossible to play the Kreisleriana, for instance without steeping one's self in the spirit of Hoffmann's mad Kapell-meister, Johannes Kreisler. Every composer must be approached not as an isolated phenomenon. but as the reflection of the life, the movements, the tastes, even the fads of the epoch that bred him. The student who misses these associations of history and tradition can bring from the printed score nothing more than a series of notes. Certainly, this does not impy that a plane student must be a musicologi t before he is ready to learn a simple piece! It does mean, however, that he must attune his attitude of musical approach to the (captivating) ide of working his way along as he studies, and building himself a background of association and tradition as well as a fund of

"I prefer not to give adolec to other students, since piano study to individual to permit of long-range coursels. On the other hand, I am ing the "Emperor Concerto" under the direction of Willem Mengelberg. In 1928, the selected to play the

Discipline the Memory

"In I rules a way the first thine I do is to memory a control new works im-mediat is a, in any most I best possible way to where it is a life in the Mechanic I memorization to the memorization of the memorial sents of other than the both 'find' the rates of then boy it is not be sufficiently and thorough which is not proceed and concentrated in many is all much implified, of course of a known and of forms.

It is providely to the state of weathers and the state of weathers are stated as a second secon play to the k and a For the student who dedre o do oldo musical memory, it is an excellent (x or memorize one pieces away from the same of the puck is been and Horoughly learned I know that contain the dvocate exactly the reverse of my prorization want until the public at In good order, and I can see now with the life hat method, too. For my own with, leasers, a morize immediately,

'My in A short in seen the technically difthose a lab cult was in puse of their difficulty and worker the first the ingenious student will enjoy any the execution of his own. No two planists may the same dimendries or the same corrective and the makes it difficult to speak a triangle difficult exercises. I may say and such practicing as is once that the amounts to little more than a mere mechanical repetition of notes. Students who satisfy themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with that are lazy, in that they spare themselves with the spare themselves with the spare themselves with the spare themselves with that are lazy, in that they spare themselves with the spare themse selves with that are larg, it time they spate beautiful selves the necessary concentration that alone hypothetical student is attempting to reflect— hands completely it. Producted on Page 7821

A Challenge for Younger Organists by Alexander McCurdy, Jr.

Alexander McCurdy, Jr. was born in Eureka, California, August 18; 1905. He studied piano, organ, harmony, and counterpoint with Wallace A. Sabin in Berkeley, California; piano with Edwin Hughes, and organ with Lynnwood Farnam in New York City; and was graduated from the Curtis Institute of Music in Philadelphia, in 1934. He has held various important organ positions on the West Coast, and since 1927, has been in Philadelphia, where he is organist and choirmaster of the Second Presbyterian Church, and head of the Organ Department of the Curtis Institute. Since 1940, Dr. McCurdy has been head of the Organ Department of the Westminster Choir College, Princeton, New Jersev. He is much in demand as an organ recitalist - EDITOR' NOTE

some young man (or woman) sweep me difficult a way, if begun early off my feet by his brilliant playing of the enough. It is important that every organ. I hear a great many in the course of a organist learn from the very beyear and it is always a joy to hear them. When ginning how hymns are played. a boy or girl under eighteen plays three or four He must learn first to play them of the great Bach Preludes and Fugues or some other major work from memory, there is reason exactly as they are written, then not only to be thrilled, but also to have much later, to play the soprano and alto respect for his ability.

There is always a desire, however, just as soon with the left hand and the bass as possible, to find out whether or not that is all with the pedals, exactly where the that he can do. Can he play a hymn? Can he notes are written. Next he must plan an accompaniment for a solo? Can he play an anthem or an oratorio chorus accompaniment? Is he any kind of musician? Most of them, un- tenor with the left hand on another manual and told me that when he took his first position h fortunately, are so excited about playing some brilliant organ solos that they do not care In the past there have been some organists who have made a llving from playing organ recitals. on the fingers of one hand.

Every organist must have a position of some an organist can play a few very brilliant pleces some variety in the hymn playing. One should, is no guarantee that he is able to hold a good of course, study the texts of the hymns and be the idea that they must play a few pieces and, when that is accomplished, they are through and ders what they are thinking about. There are those who ask how I, so young, was able to get be taught to transcribe simple accompaniments. the experience that I have had? Where did I I find that many organists do not know the first

NOVEMBER. 1942

tions particularly by those who can play a few ditties well and must find out the hard way.

Not a Bed of Roses

It is a long, hard road, but all who would be successful must traverse it. When I think of the times that my teachers have stood by me, figuratively with a stick, endeavoring to show how these things should be done, I wonder how they ever had patlence enough to teach me. When I think of the choirs and sololsts who had to put up with my accompaniments and the congregations that had to listen to them, it is amazing that they ever were willing to pay my salary. Much of my bad playing was gulte unnecessary. I say that it is a long hard road,

NOTHING THRILLS ME MORE than to have but it can be travelled in not too on the manuals, without pedals, with the right hand, the tenor play the soprano on one manual with the right hand, the alto and

the bass with the pedals. He must learn to play was totally at sea because the first thing the the soprano with the left hand an octave lower whether they can play anything but those solos. on one manual, the alto and the tenor with the right hand on another manual, loco, and the bass with the pedal. Also he must play the soand there are a few now, but they can be counted prano in the pedals at four foot pitch, while Every organist should be taught to "fill up" corkind, a church or a teaching position. That being rectly and play the bass an octave lower. When the case, he must be prepared for it. Just because these things are mastered, there is bound to be church position or teach in a school or college able to apply the above systems with proper of music. So many of the students to-day have registration to fit the texts. So many of us play hymns in such a stereotyped way as to ruin anyone's desire to sing. Consequently, much congreready to go out and take any position. One won- gational singing is not as it should be. When a student has done well with his hymns, he should learn how to play hymns? How did I learn to principles of transcribing easy plano accompani-



DR. ALEXANDER McCURDY, JR., Noted American Organic

he had to do was to play an accompanimen something he had never been called upon to c for his teacher while in school,

I do not know of anything that can ruln singer more quickly than a poor accompanimen Some of the accompaniments that should b studied early with a student are. He Shall Fee His Flock and Come Unto Him from the "Me siah," If With All Your Hearts, and O Rest in th Lord, from the "Elijah," and so on. These mu be done carefully in just the same way that or would study any organ number as a solo. It should learn where to "fill up" and where no to, where continuo should be used and where should not be used. Simple anthem accompan ments also should be studied early. Examples of these are: He That Shall Endure to the End from "Elijah." How Lovely Are the Messengers from "St. Paul," Immortal, Invisible, by Eric H. Th man, and so on. It is amazing what results ca play so many pieces from memory? How did I ments for the organ. One young gentleman who be achieved when a person has studied then learn to conduct a choir? I am asked these ques- had graduated from a well known school of music things carefully and (Continued on Page 774

Music and Culture

WE HAVE ALL HEARD PIANISTS perform Who might have been great artists; but because of a lack of the right kind of study and practice, and consequently lack of unlucky artists. It is unfortunate that there are so many with talent who bungle their careers, simply because they have never learned how to study and practice and be methodical

I do not believe in wasting time in seeking a career, for sooner or later, if you do not work will find a gap in your education that will give you much trouble. People speak of quantity in piano playing Instead of quality, and they will child starts to study music-perhaps he is sent to a mediocre teacher and must practice on a give this same child anything but fresh milk, do not feel the necessity of their child's practicing

The Basic Grammar of Music

Students and professionals have said to me, "I like music and I would like to play the piano." The difficulty sound, and they may even try to play a Chopin nocturne. My opinion and method is diametrically opposed to this. I say, "I certainly like music and I cherish the piano, but how am I going to attain perfection in these niques, one of music and a piano technique; but first of all I must have asked music students who came to me for advice, "Have you studied solféggio?" They say, "Oh! yes, solthey are honest with themselves and but I feel that they are following a have learned the basic technic and grammar of music, solféggio, Students must spend time on it and learn all of the clefs, instead of taking an elementary and superficial course and learning only a couple of

Here is another question that comes to me frequently: "I have done a great deal of sight reading

means well but steadily beats the time with a pencil. Music and rhythm must come from the

Keyboard Mechanics A Virtuoso's Standpoint

A Conference with

José Iturbi

SECURED EXPRESSIN FOR THE ETUDE BY ANY IBEL COMFORT



JOSE ITURBI

In Praise of Czerny

that population and in igned composer of place that you have a limitless field for the practific of time that which will achieve your real, that of reality mong some to decry

cently is has precess rny. Invariably they

To dry I provide to the same as a boxe or a site of the same as a boxe or a site of the same as a boxe. As he does it

who is a mid-we to possible to play a decimal to the came back stare and no the miles of I went through this attracted I was a large of I arrived in town. and I more a head over for an afternoon's re t. in text room practice of the state of the st do below the to anything if you

How 15 Play Fast Tarough Slow Practice

done a great deal of sight reading, and much practice with the metronome, and still I have no rhythm. What should looking at the piano from a norchaftest pound of the norchaftest pound of the piano from a norchaftest pound of the piano from a norchaftest pound of the piano from a norchaftest pou seconds, and I m ke as much as possible on the last many bad g the key d wn, I when you reach the maximum, you can easily to relate the shoulder to the direction.

What is Quality? From my point of view quality "Czerny School of Velocity" as an example of the plane playing. At this time, I am basic technic in piano playing. In the etudes of the plane playing is clarify in piano playing. At this time, I am basic technic in piano playing. In the etudes of the plane playing is clarify in piano playing. The plane playing is clarify in piano playing is clarify in piano playing. The plane playing is clarify in piano playing is clarify in piano playing. The plane playing is clarify in piano playing is clarify in piano playing in the etudes of the plane playing is clarify in piano playing. The plane playing is clarify in piano playing. The plane playing is clarify in piano playing is clar

How to Improve Orchestral Playing

A Conference with

Dr. Frank J. Black

Distinguished Musical Director of the National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

ship. In practice—better, perhaps, in action utmost importance. The listener must be aware of one unified tonal result, exactly as though it by the biending of many. Be they good or bad, no individual "effects" may stand out to mar the unity of performance. Toward this end, the orchestral player must be constantly on the alert to play with his colleagues. But all of the players must subject themselves to the directions of the conductor. His musical conceptions shape the performance; his wishes guide it. And, just as the of the conductor through his eyes. Thus, his aceverything-at the same time that he listens plus his own share in it. No matter how sound succeed in orchestral work until he has, to some musical double life, with one set of standards for degree, mastered this aiert coordination of his the soloist and another for the group player. The mental quickness and general intelligence.

The Need for Cooperation

Actually, there is no way of perfecting orchestrai playing except by playing in an orchestra. Only there can sense coordination and cooperative musicianship be developed. Only there can are not good orchestral musicians because they seem unable to rid themselves of their individmen who are equally successful as soloists-but not in the same performance! Their success in

TN THEORY, good orchestral playing requires ence, when to release their own, individual musithe highest degree of sound, solid musician- cal thought, and when to subject it to the directions of a conductor. And it is only by working it requires something more. That is the complete in an orchestra—a school orchestra at the start coordination of ear and eye. Through his ear, the that they learn to adjust themselves to the deorchestral musician perceives, measures, and im- mands of group technic. It is of immense benefit proves the degree of cooperation he is able to to play chamber music with unconducted groups. achieve in playing with the fifty (or more) other Ensemble work of this kind develops cooperative members of the orchestra. This cooperation is of playing and sharpens the mind to alertness for adjustments of tone quality, technic, color, and phrasing. But it is not an adequate substitute for were produced by a single instrument instead of orchestral work itself because it offers no discipline in following accurately the directions of one responsible leader,

The growth and development of school orchestras has been great during the past few years. What can these student groups do to make their work still better? First of all, each individual member of the group should strive to make himchestral repertoire. This is best accomplished under the guidance of a conductor. True ther self as good as he possibly can on his own Instrument. Does there still lurk a suspicion that a are albums available that acquaint the studen ing with his ear, he adjusts himself to the wishes group player need not be quite as perfect as a with the most difficult passages in the works of soloist? Get rid of the notion. Orchestral work, Wagner, Brahms, and Richard Strauss, but it tive work consists largely in watching the con- whether amateur or professional, permits of no wiser to go through them with a leader who ca ductor-his baton, his free hand, his expression, lowering of standard. The demands of technic explain fingerings and stumbling blocks at th and of tone quality in the great symphonic works carefully to the sum-total of his colleagues' work are every bit as exacting as those of the solo show-piece. As a general thing, the strings alone for an intelligently directed probine of ne his musical training may be, a player cannot are in danger of falling victim to the idea of a senses, which, in the last analysis, is a matter of other orchestral choirs-wind, percussion instruments, and so on-are blending instruments and. by their very nature, useful in group work only Thus, these players study with orchestral men and begin their work with a purely orchestral amateur or professional groups, should includ point of view. With the strings, the earliest approach may easily be that of the soloist. At ail events, the player must speedily overcome the some years ago, he said that the best sight read the player test out his capacities for orchestral temptation of thinking that orchestral work can work. There are many excellent performers who be done on a slimmer practice foundation. Every of the British Broadcasting Corporation. After competent orchestral musician practices many hours a day, to make himself as nearly perfect ualities of musical thought. They play as soloists; as he can; to lay by a reserve supply of technical perhaps even as very capable soloists. And in and tonal skill that may be called on at the next this they are defeating the purpose of orchestral rehearsal. The conductor has no time to spend on work, which is that of unified biending. On the clearing up individual biurriness in technic and other hand, there are many first-rate orchestral fingering. All such problems must be solved by

each field derives from their understanding of student in the best sense of the word, his next public; when it goes on tour, from city to city, the demands of each; they know, from experi- step should be the gradual acquiring of an or- may take no more than two or three program



DR. FRANK BLACK

same time that he points the way to rounded well formed musical interpretations. This nee mu ic brings up another problem

The Value of Sight Reading

As a rule, the student orchestra is so busy pol i hing up its own repertoire that there is little time for anything else. This, I believe, is a profound mistake. All orchestral drill, whether i some work in directed sight reading. When Tos canini first turned his attention to radio work ing orchestra he had ever worked with was tha working with the NBC Symphony Orchestra, h revised his opinion and said that the men of th NBC were the best sight readers! There is a val uable lesson to be learned from both his judg ments. Both the orchestras mentioned are radi groups. Because of the very nature of radio world these men are constantly preparing new pro grams. A concert orchestra rehearses one pro Assuming that our music student is truly a gram a week and plays it two or three times i

Nine Brothers Make a Choir

course, gives the men the opportunity as well as sends us this remarkable photograph of the nine Mass for "Our Lady of Mt. Carmel." There is a The responsibility of working at new things all La Falce brothers: Anthony 21, baritone; James wonderful spirit of cooperation in the choir, as no the title Indeed, Stokowski regularly devotes one 25, first tenor; Patrick 28, bass; Frank 32, directions and the control of t and the other indeed, stokeward regularly defores one 25. Brat tenor; Patrick 28, 6ass, Frank 32, directions one memor rails to give evenue to all the others.

25. Brat tenor; Patrick 28, 6ass, Frank 32, directions one memor rails to give evenue to all the others.

26. Brat tenor; Joseph 30, second tenor; The father of the singers, Alfonso La Falce, came rerts some may not. Still, he regards it as va'. mine 17, bass. (Anthony has just entered the U.S. Province of Cozense, Italy, thirty-seven years ago. unble practice to hear the men read unfamiliar Army). These young men make up the choir of bringing with him his wife, who had been a choir dent or hestras especially can derive advantage.

through practice Each orchestra acquires a tone entire Masses without outside assistance. On group. of its own, developed over years, through the close, cooperative association of the men. That sort of tonal development is difficult for a student orchestra to achieve, because each promotion or commencement day alters the personnel. The best a student group can do to improve tone is to perfect the tonal resources of the individual players. That, of course, can be done to a great extent by the playing of chamber music, which, though not a substitute for orchestral work, is an unsurpassed drill in musical awareness. It can also be done by intensive practicing, not for the sake of learning a piece or a passage, but for speclal values, such as purity of tone, and so on. For instance, many brass players practice long notes spend hours working at long notes, for breath control. The most helpful practice, of course, is that which selects some special problem to perfect. No musician ever stands still either he goes forward or backward; and standing still is a

The young student is, of course, eager to go forward along the road of progress and to leave hls student years behind hlm as soon as ever he can. Actually, his present position is in many ways an enviable one! His greatest asset is his enthusiasm, his anticipation of the wonderful the first time in the projection of the great works of us would give much to live over again. No matit seems an entirely different work when one first sits with the group that performs it, hearing new harmonies unfold, feeling responsibility for the performance close down upon one, discovering the music at first hand and regardless of what has been said about It. From that point on, the young musiclan is on his own, learning the feel of the orchestral web and finding out things for

Musicianship All Important

It is valuable for him to learn as much as he can about music-not merely about his own part. in the score for Saturday's concert. Let him master his own instrument, technically and strucof sound, the science of acoustles, anything and life-time job, and not one that can be locked pieces) the Marseillaise. away in the desk when the clock points to the end of the business day. One never knows when regard for the emperor's musical talent. He tells Taft, who was unable to distinguish one musical such extra information may be needed at a mo- of Napoleon singing in a voice which was strong, composition from another, was naturally embarment's notice; and even it it is never needed, in but false, the emperor evidently making up in rassed if the Star-Spangled Banner was played in the business sense, a penetrating knowledge of one's chosen field builds a firm background. It is amazing—and also amusing—to observe the to say about the musical ability of Empress Jos-

Our Lady of Mt. Carmel in Poughkeepsie.

Dr. Charles Gilbert Spross, well known com- July 19, 1942, at the Mt. Carmel Church, they poser and accompanist, who has lived most of his sang an entire Mass by Dr. Spross (who was at thing differed must be in preparation This, of life when not touring, in Poughkeepsle New York, the organ for the day) for the Pontifical High This unusual group of young men has its own were born here. Every singer is also an instru-The improving of orchestral tone comes only glee club, and its own dance band. They have sung mentalist. Fourteen instruments are played by the



THE LA FALCE BROTHERS' ONE FAMILY CHOIR Left to right, Louis, 29; Joseph, 30; James, 25; Anthony, 21; Michael 19; Patrick, 28; John, 14; Carmine, 17; and Frank, 32 (at the organ)

Amusing Musical Episodes by Paul Vandervoort, II

turally as well; let him investigate the physics musical matters. For Constant, his valet, in his nothing else to do. But ad to say, she was like everything that will help to clarify the mysteries had no singing voice, and that the tune he "mu- one tune, which she played over and over. of his life-time job of music-making; for it is a tilated" with the greatest frequency was (of all Tone-deaf personalities-in-the-news might

number of professional (Continued on Page 783) ephine, Napoleon's wife. Meneval relates that she national anthem was played.

Napoleon was certainly no hero to his valet in had a harp on which she played when she had memoirs takes occasion to remark that Napoleon many another would-be musician; she knew only

profit from the example set by former President Meneval, Napoleon's secretary, also had small Taft, who had an unofficial musical "secretary." volume, what he lacked in technique and ability. his presence and he failed to arise at once. To ob-The emperor's secretary also had something viate this embarrassment, he had his secretary by Peter Hugh Reed

VAUGHAN WILLIAMS: A London Symphony: Clin- of Lenau's poem. The most brilcinnati Symphony Orchestra, direction of liantly recorded version is the Eugene Goossens. Victor set DM-916.

War I, ranks among the finest English orchestral which is not found here or in the works of modern times. It is a composition which 1937 recording of Busch. It cannot grows on one with repeated hearings. Many have be truthfully said, however, that striven to find inspiration from the streets of Lon- any of the three sets named are a don, but none has succeeded in quite the same definitive reading. One feels that manner as Vaughan Williams. His symphony had Reiner had a front rank oroffers a picture of London in times of peace, an chestra his would have been. insight into the character of its people and the way of the world in the English capital during Indianapolis Symphony Orchestra, ordinary times. Although the composer disavows conducted by Fabien Sevitzky, Vica program, one nonetheless is intimated and has tor set M-902. become accepted. The eternal tides of life are suggested in the rolling water of the Thames, in the of the "Peer Gynt Suite No. 1" can opening and closing sections of the score, and also be disassociated from the Ibsen in the use of the Big Ben theme of Westminster. drama, it has naturally taken pre-The bustle of the streets of London is conveyed in cedence over this suite. Such selecthe opening movement, the nostalgia of an old world section of the city in the second, the merri- Return of Peer Gynt, heard here, ment of the slums in the third, and the melan- belong primarily to the theater. cholic longing of the indigent in the finale. sensitive, and dramatically fervent. The recording, like the performance, is a great advance over those older sets. Sevitzky's peran earlier one formerly available in the Decca

Sibelius: Symphony No. 5 in E-flat, Op. 82; The Cleveland Orchestra, conducted by Artur Rodzin-

The Koussevitzky recording of this work has set 226. will be many who will share this writer's belief that Rodzinski has not succeeded in surpassing Koussevitzky's interpretation. Yet Rodzinski has this work has been called a model one by no less that its melodic content is ingratiating, we have Sibelius authority than Olin Downes of The New remiss in Sibellus. Indeed, there seems to be no favored Tschalkowsky scores. Barbirolli gives this radition as yet in the performance of the Finnish music an appropriately spirited performance, but Rodzinski's performance has the "requisite of line and color. inexorable development of the music." Add to this Symphony Orchestra, direction of Fritz Reiner. performance of the work on records.

Orchestra, conducted by Hans Kindler. Victor set

It is a mistaken theory that the Lenau poem which inspired Strauss to compose this work is a product of nineteenth-century romanticism. To Ensemble from the Curtis Institute: Alfred Mann overstress the sentiment in Strauss' music is to misrepresent Strauss as well as Lenau. Here, the Mann (harpsichord), conducted by Ezra Rachlin. lyrical pages of the score are romanticized far too Hargail Record Set 105. much and the use of unmarked rubati negates the nobility of purpose in the recent Reiner performonce than in this one. Both the earlier Busch and the Reiner versions show a better understanding

Reiner one: its tonal opulence This symphony, written in 1914, prior to World creates a quality of excitement

Grieg: Peer Gynt Suite No. 2, Op. 55;

Since each of the four movements tions as Ingrid's Lament and the Goossens and Schneevoigt have recorded this music previously, but

Tschaikowsky: Theme and Variations from Suite No. 3, Op. 55; The Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Columbia this work in the original instrumentation. The

nces of a Sibelius symphony on records. There variations maintain the Slavic mood. Since its inception under the direction of Hans von Bülow appeal to all who like the old instruments. In the in 1885, this movement of the "Suite No. 3" has hands of less gifted musicians, the limited tonal been highly popular with many conductors. It is done a notable job on his own part. His reading of the best part of the suite, Although some contend to enjoyment, but such is not the case here. never shared this viewpoint. The work seems to Kilenyi (piano) and the Minneapolis Symphony York Times. Apparently some liberties with tempi lack variety, and even though it offers exhila- Orchestra, conducted by Dimitri Mitropoulos. and dynamics on his part are not regarded as rating tonal effects, it does not remain one of our composer's symphonies. Downes contends that one in which there could have been more diversity this orchestra. Although Kilenyi plays with ad-

Wagner: Siefried-Forest Murmurs: Pittsburgh

Strauss: Don Juan, Op. 20; National Symphony which can be disassociated from the plot of the poetic delicacy, hence his interpretation of the opera. It is a mood picture, the nature of which is concerto is lacking in both emotional and imagiunmistakable. Reiner gives a clean-cut and ex- native diversity.

Bach: Brandenburg Concerto No. 4 in C major; String Coolidge String Quartet. Victor set DM-919. and Anton Winkler (recorders); Edith Weiss-

RECORDS



GRACE MOORE Records a New Set of Famous French Songs

Of the six Brandenburg concertos none is more cherishable than the fourth. Its imaginative content is as great as its emotional appeal. Here we have a first performance, and a good one too, of flauto d'eco, indicated in the Bach score, was in The theme is Russian in character and the reality the treble recorder used here. There is an old world charm to this performance which will qualities of the recorder might be less conducive

> Chopin: Concerto No. 1, in E minor, Op. 11; Edward Columbia set 515.

found in the earlier and still satisfactorily recorded version of Artur Rubinstein. The young The Siegfried forest music makes a tone poem pianist's restraint excludes dramatic fervor and

Beethoven: Quartet in E minor, Op. 59, No. 2; The

Clarity of line and technical competence are the chief attributes of the Coolidge ensemble Emotionally its performance is lacking in the sentient warmth and dramatic variance of the Budapest version (Victor set 340), Hence, to our way of thinking, the latter group's performance remains .nchallenged by this more modern

Halvorsen: Passacaglia; (Continued on Page 792



WANDA LANDOWSKA World Famous Harpsichordist

which we have spoken on several occasions, broadcast has been featuring unusual and little recitals (9:15 to 9:45-EWT). Mr. Biggs plays on canceri known orchestral works under the direction of Mozart

Wanda Landowska is undisputedly the greatest recordings have been highly valued for many soloist years by pedagogs as well as music lovers. Her home near Paris, attracted from its inception in tury, the instruments upon which Bach, Handel 1927, some of the foremost figure in the musical and other great classic composers played. This orworld. Her work in behalf of the appreciation and better understanding of early music has been perhaps unmatched on the continent. Her collection a series of Sunday morning chamber music reof old instruments and music was one of the most class from the anomy or volunteer in continuous and unaffected masner of Miss Otero's singing contribute to the end-year of her radio recitals. tures were held and where once a year in the spring a series of harpsichord, clavichord and piano recitals were given.

Perhaps because it was not possible to transport

Wireless Masterpieces in Homes Everywhere Alfred Lindsay Morgan

her valuable collection to network. The quartet will be heard in three proother parts, Mme. Landowska lingered on at with the broadcast of Nevember 22, the Budapests dowska lingered on at her home after the Nazis took Paris. Later, she took Paris. Later, she escaped from France, and to-day she does not New York City. Both quarters are presented under know whether her fa-mous collection of in-

struments and books results of the struments and books remains intact or not. The ber music (8:30 to 9:00—NBC network). This en-American musical world semble which has been all ying together for a is enriched with an artist of Landowska's standing, with the fatabus NBC 370 prony Orchestra.

and it is consistent with the policy of the Columbia with the mouth which are the policy of the Columbia with the mouth which are the policy of the celebrated bia Broadcasting Co. that and widely loved Artin anini as conductor it presents to its radio of the or muater B with the concert listeners this distin-XFLORING MUSIC (heard Mondays from 3:30 guished soloist in a series of concerts designed to 4:00 P.M., EWT—Columbia network), of exploit her special talents. exploit her special talents.

Another talented keyboard player, the English-heard in a smill in sec. The season of the orcontinues to be one of the most interesting day-time musical programs. Until this month this Columbia in a series of Sunday morning organ all during which were the twenty-four week in

the baroque organ in the Germanic Museum at The program, for the supply of the Philharthe young American conductor, Bernard Herrmann, with an occasional ensemble piece requirment, with an occasional ensemble piece requirment. Harvard University, which now is being used by the United States Army as a training school for day after requirement. The property of the United States Army as a training school for day after requirement. ing a soloist Beginning on November 2, Exploring chaplains. The programs to be broadcast this planned under the direction of Broad Walter Music will present in a series of nine concerts the distinguished harpsichordist and authority on old month, sponsored by Mrs. Elizabeth Sprague music, Wanda Landowska, Each week Mme, Lan- Coolidge as a gift to Harvard University, Biggs, Shost kovich artise in Land tis expected that dowska will be heard in a concerto and in a group who was a prize pupil at the Royal Academy of two of the concertos will be selected from the Music in London, has accomplished the notable music of the Royal Academy of two of the music of the Royal Academy of two of the Royal Academy of the Royal Academy of two of the Royal Academy of the Royal Academy of two of the Royal Academy of the Royal Academy of two of the Royal Academy of the Roya works of Phillip Emanuel Bach, Handel and feat of twice playing the complete organ music of one of these populations and the back of the playing the complete organ music of these populations are the playing the complete organ music of these populations are the playing the complete organ music of the playing the complete organ music organ mu Bach-first in a series of recitals at Harvard Uni- converto. The objected series of takevich versity and second at Columbia University. He has does not result here, and he is re Nathan Mil teln present day exponent of the harpsichord. Her also appeared with several leading orchestras as the noted violing of the harpsichord. oloist.

bit tell, for each to be Pollop pianist, on the 8th,
The organ at the Germanic Museum is designed and Brune W. 112 11 and 112 the tell, for each to be polloped by the state of th School for Ancient Music (Scole de Musique Ancienne), which she conducted at her suburban famous European organs of the eighteenth cen- of the Cleveland Oring the innounced as the

leader of the conserver in November 22 and 29.

Emma Otero, the product Control soprano, who has gan possesses twenty-four stops and two manuels. I'mg been heard in a motion with concert or-On October 4, the famous Budapest Quartet began | Chestra on Sunsays fr = 12 | 0 to 1 00 P.M. EWT NBC network, has and ner spot on the air on naps unmateried of the conductor for the most citals from the Library of Congress in Washing- Tuesdays from 6:30 = 6.45 P.M., EWT. The charm

One of the forement process in radio music, Howard Barlow, the condustr of the Columbia Broadc ting Symphony On Jestra, celebrated his

MELODIES GALORE

If you are interested in studying master melodies by the outstanding minds of musical history, you will find a melody mine in "Symphony Themes," compiled by Raymond Burrows (Assistant Professor of Music Education, Teacher's College, Columbia University) and Bessle Carroll Redmond (Chairman of the Music Department, Benjamin Franklin High School, New York City). The book should be a very valuable one if it does no more than provide a quick means of reference for the consideration of the main themes of a work which the music lover is about to hear either in the concert hall, the radio concert or through a record. There can be no question that the enjoyment of performance will be very much enhanced, if these themes can be recognized so that even the tyro can discern the skill with which the master has used his materials.

The compilers have in this way made a remarkable collection of 1193 principal themes from one hundred works, arranged them alphabetically by composer, with cued in symbols indicating the orchestral instruments, first presenting the themes. While this will make a fine addition to any private or public musical library, it is a "must" for all college and conservatory book shelves.

"Symphony Themes" By: Raymond Burrows and Bessie Carroll Redmond Pages: 287 Price: \$2.50

Publisher: Simon & Schuster

A RUSTIC GENIUS

Werner Wolff, son of the famous European concert manager, Hermann Wolff, came to America as a refugee at the outbreak of the war and found a hospitable sanctuary in the Tennessee Wesleyan College where he has rendered valuable service As a child and youth, his home was a mecca for the musical great of Europe.

In taking up the task of writing a blography of "the most catholic of German composers," the Austrian Anton Bruckner, he has labored with a devotion which is memorable. Although Bruckner was born in 1824 and died in 1896, his rustic character, simplicity, and extreme modesty



THE ANTON BRUCKNER ORGAN This famous organ, at which Bruckner presided for so many years, is in the Foundation Church at St. Florian, in Austria.

Bruckner is buried underneath this organ.

seemed to belong to an earlier century. Wolff has brought this out in bold relief. A pupil in harmony of the rigid Sechter, he was really very daring in his innovations. He never consciously essayed the

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

were turned over when he was moving, he humor- and contains much interesting factual history ously called it "Symphony No. 0." He was then information. engaged upon the "Ninth Symphony." No. 0 was "Music Comes to America" first performed twenty-eight years after the com- By David Ewen poser's death.

The writer gratefully expresses his thanks to Price: \$3.00 the Oberlaender Trust, in Philadelphia, "without Publisher Thomas Y Crowell Co. whose assistance this book would not have been written."

'Anton Bruckner" Author: Werner Wolff Pages: 283 Price: \$3.75 Publisher: E. P. Dutton & Co., Inc.

AN UNUSUAL APPROACH TO SINGING

The epigastric triangle is the basis of the voice governor Perhaps you did not know that you your ribs a few inches below your breast bone, you will feel a "buige like a tense little drumhead" This together with many other factors pertaining to singing to improve body position, and also a discussion of the formation of vowels and consonants make up one of the most unusual voice books ever published. The great and good trouble in projecting his voice and he paid high tribute to this system, for helping him to develop the splendld vocal production for which he was

The book merits the close study of teachers and students who desire to achieve more than a stereotyped and superficial view of tone produc-

Author: Ralph M. Harper Pages: 142 Price: \$2.00

Publisher E. C. Schirmer Music Co.

American Music Blossoms

Not a musical history, but a kind of casual review of our musical development is David "Murder Meets Mephisto" sensational. His polyphony, like that of Bach, Ewen's 'Music Comes to America." The book is By Queena Mario was inherent. He thought polyphonically and his written in a pleasant conversational style, but effects are effortless at all times. He was his own of course, cannot touch more than a few phases Price; \$2.00 severest critic. When he found a symphony of of such an immense subject. The book ranges Publisher E. P. Dutton & Co.

earlier days among a bundle of old papers which from the period of the Civil War to the prese

A TOKEN OF CHRISTMAS

Again the rich human touch of Hendrik Will Van Loon reache out to join with muslemusic being furnished by Grace Catagnetts. T time, the omni-talented Dutch-American h torian and geographer to my nothing of his as a radio commentator, as a colle e profesi as a lecturer, and as a musician, tel the Chri mas story through an inimitable series of dra gentie feeling for the wenderful advent of Chi at Bethiehem, Miss Castagnetia's music is am and sympathetic. This is a lovely little Christin gift for any music over Many will use it

Good Tiding Author: Hendrik Willem van Loon Mu ic by Gree Cata netta Pages 18

Publisher American Artists Group, Inc.

MURDER MILITS MIPHISTO

It is doubtf I whether any one but an ar who had pout the better part of her life beh ten such a book Murder Meet M phill Queena Mario, imig a m ber of the Moropo tan Opera Con pany, who had already writ Murder in the Opera H has excilled first work The plot is insenious, the back Ton the picturesque iand of theatrical mak belle and the clash of tempesious personalitation is

Pages 244

FORW ARD MARCH WITH MUSIC

Progress With the Boy Choir by Laurence Dilsner

Laurence Dilsner is a brilliant American organist, born in New York. He has an M.A. from New York University, is a graduate of the Guilmant School, and studied with Nadia Boulanger at Fontainebleau, where he received a diploma from the French Government .- EDITOR'S NOTE.

OY CHOIRS HAVE EXISTED for centuries all over the world. No one seems to know where or when the practice originated of using the unchanged boy soprano voice in chorus. as the eleventh century taught his choir boys the Latin syllables so well known to all music educators and school children: Utqueant laxis, Resonare fibris, Mira gestorum, Famuli tuorum, Solve polluti, Labia reatum, According to strict liturgists, women always have been barred from leading divine worship. The boy choir is in close adherence with this ruling.

There are several points of organization and philosophy which on the surface may appear unimportant, but in the experience of the writer are indispensable from every musical and educational

Personality and attitude are important features to be considered in selecting boys for a choir. The voice is secondary to the boy himself. A good practice is to permit a regular choir boy to bring an interested "joiner" along to a rehearsal. He is introduced to the choirmaster who welcomes him and tells him that he may watch and listen to the rehearsal. At the close of the meeting if the boy indicates a willingness to become a member. he is invited to attend the next rehearsal ten minutes before the others. At this time the choirmaster must skillfully break the ice and win the boy's confidence, and put him completely at his ease. I always have another chorister present at the "tryout." The singer then follows the usual lines of matching tones with the piano, organ or voice. If he has difficulty in matching my voice, I use the older boy.

Various tests show a high correlation between reading skill and general intelligence. A boy will sidered. Absences, tardiness, and misbehaviour sainty are accurate the rds keep the spirit reading skill and general integeries. A copy will be admitted into my choir who can read the words of a standard hymn and perfectly match tones. The question often arises, "How young will you send their boys to camp for a week in the sumaccept a boy for the choir?" Almost any age is mer, rather than pay them for singing. The ais, permuted in the stand or liver cross satisfactory just as long as the voice is un- method of reward will in all cases depend on lochanged and he passes the tryout. Naturally, the cal conditions, younger the boy joins, the longer he will be a member of an organization.

A Constant Search

so on There are sull a few such schools in exso on There are sent a tow sach sensors in exin New York, maintains a choir school for forty selected voices, who sing at daily services. Choirmasters differ as to the preference of

either the piano or organ for rehearsal. Frequently, choruses trained to artistic perfection with the piano have met almost complete defeat when their work was presented in church with the organ. It is advisable to use the organ for at least part of every r hearsal. Much a cap-pella singing should be incorporated at rehearsals so that the practice of "leaning" on the accompanying instrument may be greatly reduced.

The writer can well remember Dr. Hollis Dann's practice at New York University of selecting chorus voices for various public concerts. In 1932 sing a la Henry Aldrich! It has also been found that little or no indication of vocal timbre can that little or no indication of vocal timbre can ton Chorus was invited to sing "The Messiah" for the Methodist Convention at Atlantic City, Many a husky voice boy has a high, light soprano New Jersey, Before any seger was accepted for the chorus he was required to present himself Where churches can carry the burden of re- with three others as a number of a quartet for where churches can carry the burden of the muneration it is advisable to pay the boys a small amount for their services. This almost insures are gularity of attendance and gives the boy a quartet had to sing any required sections a capfeeling of holding a job and wanting to do it pelia as requested by Dr D nn. Selected vocalises well. The new boy should start at a small salary and breatning exercises will prove beneficial to

of vordi ing descending passages rather than those that results. Sow scales on various packer be inning on fourth



Two way singers and chorwe be 'o" sound to such an as out that resulting ticles and anth us y - or the ame vowel colorthe we have he rd: Man and dooth moognifoo Illow land ' In tead of, ' My Vews' dimerions give no imthe commention's

free who rend tion

Alundince records must be to have a boy IL . C. n. This keeps him in with his choir, Such

and progress according to the number of years in moderation may be the two years at enor the choir. Vocal improvement should also be con-

Directors must continually search for young voices or they will one day face a choir composed of boys whose voices are changing and who now continually search for young storage of boys whose voices are changing and who now continually superior in curoos, using bounding state of the continual training state of the continual training continual training to the continual training continual training to the continual training continu



be determined merely from the spoken voice.

LAURENCE DILSNER

In the majority of cases two rehearsals per Someone range of The library is the hub of week should be sufficient. Where it is possible to the school The school that it is a parallel behave more meetings, the results will be propor-tionately superior. In Europe, daily boarding Such as admitted in the proposition of the propositi The Muscular Action School

"TN VOICE WE DEVELOP mind and muscle." The mechanism of the singer owns three groups or systems of muscle which are developable. The Muscular Action School in point of time aligned first with the School of Respiration. "Get the muscles of breathing strong and vigorous and you can sing." Later another set of muscles, the vowel formers and other muscles related to articulation, came into the field of scrutiny and exercising. Certain singers in particular have sought assiduously to strengthen by prolonged exercise the muscles of their lips partly in reliance upon the precept that "he who can pronounce well can sing." An additional end in view has been the better realization of the concept of "forward singing," which would appear to be engendered by much attention to the lips. As for the third set of muscles developable, we note in these latter days attempts

power and range by specially contrived exercises ly the mental processes of the relaxationists. calculated to strengthen muscles attached di-

rectly or indirectly to the larynx.

Here we have an end to the list of the several physiological schools which seem to have been consequences of the movement toward scientific procedure whose beginnings we have dated in the year 1741 A. D.

The Relaxation School

As we have noted a school of transition away from the Old Italian School, so now we note again a second transition and a period of reaction away from the schools that succeeded the Old Italian, and sought to deserve perhaps broader and more extended horizons. The schools of "relaxation" and of "Nature" may be considered third mile-stones in our historical narrative.

Whereas, in the first period of transition, the pupil had to "do something" In order to get out his volce, now he had to "do nothing" in order to gain the great benefits accruing from "relaxation." Limpness and looseness, overcoming strain and tension, are supposed to leave the body free from interference for the entering in of the artiscertainly this is a philosophy that differs from the

The documents indicate momentum existent at the beginning of the present century. The late Mrs. Robinson-Duff, teacher of Mary Garden, in her excellent and useful "Simple Truths Used by Great Singers," seemed to favor physical relaxation, and in discussing the action of the tongue and jaw, recommended such looseness of those quoted as having advised persons to sing "Like

The Natural School

After apparent exploration into every "nook and cranny" of the vocal structure, including, as we shall see, the regions of the upper head and of the brain itself, ever eager for new sources of vocal improvement, certain theorists of volce began to turn away from the body to another realm-Nature. Their thinking paralleled close-

Historical Schools of Singing by John W. de Bruyn

This is the second part of a remarkably lucid and readable article upon the schools of singing which have had an influence upon the art in the past and in the present.-Editor's

> This movement to find the truth about singing from ultimate fountain heads did not originate in a day or with any one individual. Its indications go back a long way. For example, Lamperti (about 1875) writes of "Natural emission of the voice." This emission he traces back to natural respiration. Edmund J. Myer in "Position and Action in Singing," published in 1897, has it "The voice is in Nature, and by a study of Nature and Nature's laws the voice is allowed to develop; it is allowed or induced to reveal itself instead of being made, compelled or forced."

We could go extensively into the records with like quotations. The word "Nature" and the term voice. Sometimes the "laws of Nature" mean the "inner consciousness." At other times "real" science is intended. Again, "to be natural" is synonymous with "to be automatic."

How to be natural? We illustrate very briefly Pupils are told to find the natural method of breathing by observation of the breathing of a new-born infant. They are told to note the singing of folk who toil under open air conditions, tic urge to sing and to sing beautifully. Most such as negroes in the fields who generally without training sing so beautifully their spirituals Or they are advised to seek the moods of emotion and to permit their unchecked emission from the body-from the soul through the lips.

The Resonance School

As we already have stated, the quest for knowlparts as that of a famous vocalist whom she the human body that might promise contribution We deal now with practically the last, in point an imbecile" (Chantez comme une imbecile). That of time, intensively explored locality of the anatthe hard and soft palates. The Psychological locality into the mental structures, but 'mind" need not be considered entirely anatomically.

VOICE

One of the pioneers in th school was Madame Hermin Rudersdorff, mother of the acto Richard Mansfield, born in Ger many in 1822, and a resident of Boston after 1882. To our know edge she left no printed recor of her theories, but they as latent in the writings of her dis ciple, Mary Ingles James, Bosto voice teacher who brought out i 1903 a book entitled, "Scientif Tone Production." Much mor wldely read is "Resonance i Singing and Speaking," by D Thomas Fillebrown, professor Harvard University. This wor was published in 1911 In 1903 th

Music and Stud

papers by Dr. Fillebrown. Not to be outdone by he ancient rival, Boston, New Yor quite contemporaneously brough forth her Dr. Curtis, laryngologi and adviser of singers at th Metropolitan. The two de Res kés, Éduoard and Jean, famou

May, June, and July issues

THE ETUDE contained a series

in the history of grand opera, collaborated wit Dr. Curtis, and later Jean began teaching France. The present school is often referred as the "Nice School," since M. de Reszké taught the city of that name Another and more gener appellation is the "French School."

Briefly, the R sonance School stresses the vit reinforcement of the tone originating in the larynx. The admonition "sing in the mask" is precept peculiar to this movement

Because of its almost universal influence upo training methods employed by teachers we mu designate the Resinance School as the four of singing.

The Psychological School

the most important factor in producing governsingers, although highly valued and employed the Old Italian School, would seem to have four relative obscurity in the greater momentums

Renewed emphase upon this aspect of voi training came with the maturity of Wilhel Wurdt (1830-1920), who has been called t father of experimental psychology and wi of voice teaching. Before the year 1900, we fit very few books based upon psychological proesses. David C Taylor's The P ychology of S in came out in first edition in 1908 Cla Kathleen R. ers, whose "Philosophy of Silvenia published in 1893, stressed the factor of emotion in 1925 a comprehension of the value of the in voice training The sub-title of her later bo is "A Practical Application of Psychology to Sin lng." Frantz Proschow kl. wh - The Way Sing" has 1923 as the date of copyright, well sur marizes what we take to be the attitude of preday teachers of the psychological approa toward contemporary Continued on Page Ti

Stage Fright Can be Cured

Knock Out Platform Fear with Practical Methods

by J. Duncan Stewart

NE DOES NOT TEACH LONG before he the performer feels master of the situation. When appear when the teacher presents the student

"lack of experience"—or more often to insufficient winds up exactly where we started-more pracanimal husbandry or law. In any event our subject is through. Disillusioned

Not content to accept things as they are, the

notices physical and mental extremes in for a few days he realizes that he must perform certain students. Though these characteris- under diametrically opposed circumstances, his tics are sometimes not apparent at lessons they playing begins to suffer; and when he meets a thousand faces, a lighted stage and the responon to the stage to play his best, to forget, to trem- natural nervous stability puts on the brake, anypreparation. In the event his verdict is that Mamas, and Aunt Sophies, is and regular the artistical

soat, he never knows the depths of tragic despair on the intoxicating exhibitarities experienced by, we might say, the less fortunate student. The interest of the normal into the highly imaginative talent gives us an artist. The balance is critical as is all of nature's marvelous chemistry.

Pear is the match that sets our haystack on fire. If not our card, it does not be the possible salvation of his public efforts. The thing is a superior of the control of the cont Pear is the match that sets our maystack on the the possion carried or the possion calculated in the possion carried or the possion carried to the possion carried or the possion carried to the possion carri

first opligation is to the student's progress. Let us suppose our unwilling student fares no

better on his return trip to the stage. What then? It should be obvious that the student has some inheren pecularity and that immediate correcinheren pecuanty in the mineralize correc-tion of it is imperative. Nice words and false praise do a much dama—as punishment. This type of stud nt. if observed closely, will prove to be highly intelligent, ima inative, and profusely industrious. In his own ey he has failed; he feels cowardly and croch d. A. his point the teacher and parents mu t w rk to ether. To advise him and parents must write to ether. To advise him to "cive it up" will a no way keep him from going through life for in the pinge of failure. Johnny has, i'k all mans, whether their tastes run to tribe quartettes or plumbing, a thin called a rry till time funny but highly essential little parti in called glands. Some docessential inde of the between the two.

Some avow we are when the glands make us. In short, the difference of the control of t mance and the cross Lensitat perfor-johnnys Potenta in the have been a pinch of parathyrod, or

Let the Doctor Have His Say

It may sould fur the V is, in all ilkelihood systemic mb-un- II il kept Johnny from ridappear when the teacher presents the student thousand faces, a lighted stage and the responsibility to his teacher and himself, the caim as over his or or int. Protruding eyes, for the inevitable 'parade of progress' -that sillity to his teacher and himself, the caim as over his or or interpretable to the control of the parade of the control of the parade of the control of the parade of the on to the stage to play his best, to forget, to tremble, or in rare instances, to walk right back off. And which ever course he may unintentionally choose, neither the presence of his parents (who "put out good money"), nor other students, who observe him with anything but casual interest, "put out good money"), nor other students, who occasion, is to wish for the moon. Dogs, when they purely the student Our observe him with anything but casual interest, in what that excitement does. Dogs, when they purely the student our property in what that excitement does not be student. observe minimum and appears to the sense an unnatural predicament, freeze in their model in the way of calmness to the sense an unnatural predicament, freeze in their model in the way of calmness to the tracks and bristle their hair, Cuts arch their backs. pupil.

The situation can be comical—or pathetic. In delaws come from heretoffors ach paws and or letter such thine either case the teacher usually attributes it to either case the teacher usually attributes it to either case the teacher usually attributes it to either case compared to the control of the quile simpl your preparation. In the event in wemant is that analysis of Aunt Sophies, it is the weight of the desired and the weight of the desired and the present of the weight of the desired and the present of the weight of the desired and the present of the p winds up exactly where we statice more possessing in the relative for the consistent of the description of the consistent of the first that are the consistent come of the real of the three requires to If, during the course of our students fire and the second to the show that mile and writer asked several physicians, nerve specialists—attempt, he gains composure subjectives and psychologists some rather pointed questions—pearances increase his confidence to a point where—the transfer of the transfer of the property of Their views on the issue will be given shortly. a recital is downright fun. The application is the same of the sam First, let us consider the stolid, uneventful student. He prepares good lessons, he is moderately the boom in his personal pride become a ward of the boom in his personal pri jolly, fairly dependable and invariably gives the to increased study. But let us assume our salues to increase the beautiful to increase the salues of the s teacher little reluctance to put him on a recital did not gain composure that Mother Neuro publication in the stage precisely as he pumped, and continued to pump encurs admits a succession of the day of the da

does in the studie, the place else. Such a student we might call normal place else. Such a student we might call normal but from this it must not be deduced that the contact of friends, astronged the burning of contact of students also are normal. In his case majority of students also are normal in his case and the normal is a shining example of the Rara Avis. The haystack by such glorious examples of production of the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as; "But he's such a big boy," or have such apply the normal chology as it is not apply the normal cholo student remains exactly normal, playing moder- ically, "Little Jane didn't get scared" or Nacta and the latter du sately well, eventually attaining a normal education and supporting his normal family with a sing goes to the ever-just Papa why heatily takes the sing of the ever-just Papa why heatily takes the sing of things we not the sing goes to the ever-just Papa why heatily takes the sing of things we not the sing goes to the ever-just Papa why heatily takes the sing goes to the thoroughly normal position. While in many in- Junior home and beats the adrenalm of the distribution of th stances he possesses the imagination of a billy-goat, he never knows the depths of tragic despair ship is to stop the recital, take the student back to the control of the

Transferring the Student from the Piano to the Organ

by Robert Elmore

Mus. Bac. A. H. C. D., L. H. A. M.

FROM AN INTERVIEW SECURED BY H. L. FOWLER

Robert Hall Elmore, organist and composer, was born of missionary parents at Ramaputnam, India, January 2, 1913. He was brought back to America, when a year old, and commenced the study of music at six and the pipe organ at nine. At the age of ten, he took the Jamous Jacob Kwalwasser intelligence tests and won the highest standing of all public school pupils in America who had received these exacting examinations. His organ, piano and composition studies were with Pietro Yon. His further studies were at the University of Pennsylvania where, in 1937 he received the degree of Mus. Bac. He made a brilliant début at a recital in 1929 with orchestra though he had concertized extensively previously as a child prodigy. In 1933 he received the degree of Licentiate of the Royal Academy of Music in London; in three separate subjects; organ, piano and pianoforte accompaniment, an achievement unprecedented in the history of London's foremost music school. In the same year he was made ists. He has written many excellent works and is now organist of the Church of the He has appeared as a solo organut in many parts of this country and in Europe often musical faculty of the University of Penn-yl vania, of the Clarke Conservatory, and of the

THE TEACHER OF ORGAN only rarely has a pupil come to him who wishes to start with had any previous keyboard experience. Two or makes their organ work very much simpler for

Unfortunately it has been found that many

students have had piano training which left much to be desired. Their shortcomings are quickly exposed when they

attempt the transfer to the organ. One of the first things that is often obvious in the pupil who has had a careless grounding in plano study is that he has used the damper pedal of the plano as a kind of crutch to help him to limp over his deficiencia in technic. Of course the organ has no such thing as a damper pedal The moment a key is released, the sound who has previously depended upon the damper pedul to continue the tone, auddenly become aware that he has a verconfu ed, a very mixed up conception of the true time value of note. He relia ome keys too son and holds other down too long This, unknown to him. has concealed a general technical lawne a kind of numeral demoral on sometimes whole me water are compre ed white others are expanded Time are loosely observed and his chords may sound like arpendie, because its existnew and qu knin of peech of the plantite is like a warchitely which rev al weakne instantly

Agogic Accent

The planut who does not have a sie, a sure fin er technic will have his deficiencie likewishown up The plan t will mi , first of all, his customery tendency to accent Accent in the plano ense is impossible on the organ For accent the or and t mill t depend upon what wakmen a the agoglo accent. The word agosts mouse a rule of melodic motion. In organ playing the arrends come under the heading of phrasing. For imstance, if the note priciding the note to be accented to the termination of a phrase and a mehtly shortened, the next note beginning the new phrase has the effect of an accent known as

ORGAN

an agogic accent. It is a very effective device. The next thing that the pianist misses at the organ keyboard is the ability to make sudden subtle changes of dynamics through touch or with the piano pedai. This confuses him and at first his playing is fearfully dry and monotonous. Some never seem to be able to get beyond this stage. You see, organ playing calls for a different type of mental activity. Its demands are far more exacting and it will not permit any slopplness.

The pianist's next difficulty is the matter of the stops. He seems to want to pull them all at once like weeds out of a garden. If he does not do this, he discovers the swell pedal and works it like a sewing machine Of course this make the organ sound like an accordion. The only thing to do with such a pupil is to let him go on a little while in his mad career until he how ridiculous he



ROBERT ELMORE Organist and Chairmaster of the Chamb of the Hoty Trinity in Philadelphia.

tio rule of restaction of all sandows, and the pupil

If a most can but a conscioud a Olfrade and bours to listen to him. If, his recovery may take place moder. The subject of recommendate is in no work a hard and dry matter. At least it someth not be result that way. The pupil must burn from the trucker the theoretical and scon-deal nature of the piper affected by the maps. Then, frequency common the almost engless are devile profilers of tope combination, in which his sure must be returned rather than his boston He will soon And this a word of inform Jasonagon Till will learn how to adapt the various registrations to the kinds of declinations of time mist most upprograms to the vilwe that he reported the coupower might admire True modern solitions of oran much are rarefulz marked with waterstaken for registration (Confinence on Page 778)

Musical Pageantry of the Gridiron by Robert J. Barrett

game between the Big Ten rivals, Ohio State and maize and blue M banners.

um; the time a snappy Saturday afternoon major and preceded by two herald-trumpeters When the band reached the

Breaking into the strains of the almost everyone of the 70,000

HE SETTING was the big Ohio State stadi- swung down the field led by another giant drum ground darts, the following season and the fans The SETTING was the big Ohio State stadium; the time a snappy Saturday afternoon in October; the occasion, the annual big who held alot shining trumpets draped with the same grows more oberges the each passing year.

Also carpethe to all the show from the colorius beauty and robatic antics of the cheerle deer with the retwheels and tumbling. in the twinkling of an eye it shifted into a double star, and played a stirring Michigan discussion with a stirring Michigan discussion with a stirring michigan discussion with the stirring of animal mascots and colony talks and by the students garbed

al cc. . a sail of purations and novel musical Grandfather's Clock song, the and some them and on some which mak a

per solvered the re-ern groups, for the swing with the last hole, the tender of the last clock was heard to tick and the

> to me no ditin tive marchine at the Hue and re-th man distributes the ever the field the outse of re positive alread o - in - o the and of a drum one of of a for degraded in lers latte result and read man had soleft a West of the North of the str

itinued on Page 784)



"M" STANDS FOR "MICHIGAN" reat University of Michigan marching lirected by William D. Revelli, Editor of ude Band and Orchestra Department.

Michigan, Suddenly and dramatically six trumpeters appeared at one end of the field and solemnly marched to midfield with bright banners fluttering from their horns. In the center they wheeled about with West Point precision and, back to back, blared forth a fanfare which caught the attention of the seventy thousand fans in the stands.

Immediately from one entrance of the field pranced and strutted the Ohio State drum major, a giant of a figure in a blue coat with dazz ing red braid. wearing dark trousers set off by highly polished boots, the whole costume being

The one hundred twenty piece band, playing the Buckeye Battle Cry, followed him onto the from the stands stopped short gridiron, in a floating O H I O formation, the when a new sound was heardletters of which were kept in perfect line by the the winding of the clock. This fast stepping bandsmen until the entire field had formation next changed into a been covered. Swiftly the band circled around large M which marched down the goalposts and started back up the gridiron, the field enclosed in a square but this time instead of forming separate letters, which rotated about the letter the bandsmen, like a magic writing hand, spelled and moved along with it, a very out Michigan in a script formation, with one letter clever maneuver. flowing into the next without a break.

Now it was the turn of the Michigan musicians, and the battle of the bands had begun in earnest. The one hundred thirty piece Michigan band is duplicated on hundreds of



FIVE CHARMING DRUM MAJORETTES

FROM WASHINGTON STATE COLLEGE

Many Colorful Scenes

This colorful big game scene



THE UNIVERSITY OF HENCE HEAVE "VICTORY

O-DAY, AS NEVER BE-FORE, music in Amer-How Music Can Help ica is facing its greatest challenge. In this country, where for so many years we have been taught that wars were unnecessary evils, that battles could be fought over a Win the War conference table, where through the guidance and leadership of our great dlplomats, all parties and nations would return victorious, we are again engaged in warthe greatest war of all time. Within a few months we have William D. Revelli changed from a peace-loving nation to that of a great fighting people, determined to preserve our democratic traditions. Much of the muslc,

which for the past two and a

half decades had done much

in contributing to the American way of living, must for

the duration of war give way

appropriately consisted of the music of nature,

music of the dance, romantic music, impression-

the birds, trees, the sky, flowers, mountains, and

istic music-yes, without doubt we had been

"raised" on a "peace-music" diet. But December

7, 1941 brought us to a sudden awakening that

our philosophies and teachings of peace were not

a part of the educational teachings of our pres-

ent enemles. We were soon to learn that the youth

of our enemies had been reared upon an entirely

different diet. Peace was not a part of their form-

While we of America had been teaching our

young musicians southern lullables, cowboy songs,

hillbilly tunes, negro spirituals and while our

youth was dancing to the music of the "juke-

box," the musical menu of our enemies consisted

of an entirely different entré that of war,

marching soldiers, and through those songs our

enemies were preparing their youth for the pres-

ent conflict. As a result, while we were singing

and playing the music of peace, our enemies were

developing through music, a militant attitude and

A New Musical Program

We who are responsible for the part music is

to play in bringing ultimate victory to the Allies

We must see that the people of this nation be

come a singing citizenry. Without excluding the

great music of our pre-war programs, we must

emphasize music of a patriotic flavor. We do not

at present have a sufficient amount of active

participation in mass singing, Music, as no other

dence. Our War Department has asked for a sing-

ing soldiery; it encourages parades, community

sings, band and orchestra performances. It is

war- that they belong to the nation's fighting

forces and that the spirit and will to win will

bring final victory. Music is a perfect medium

for this and it is for us to accept the challenge.

Up to the present time our youth and adults have

to music which will arouse our nation to the unity failed to show sufficient enthusiasm and participation in the type of music mentioned. There and spirit necessary to victory. For many years is definitely a lack of the good old American spirit our youth and citizenry have justly been absorbin our singing programs. ing music of an anti-war flavor. Our musical diet

Recently, I attended a choral concert presented by an exceptionally fine choir of two hundred mixed voices. The concert was superb-the singing beautiful-but the choice of selections did not include one patriotic or American composition in the entire program. Is this the time for a full evening of Palestrina, Bach, Brahms? Beautiful? Yes! Appropriate? Hardly so! We are in the greatest of all wars. The part music is to play in helping win this war will be dependent upon the music leaders and musicians of this nation.

The music education program of our public schools represents one of the most powerful wepons available toward the winning of the war Music of our armed force, our navy, army air force, marine, the songs of our country, Battle to unity and the music out these compatibles is ex-Hymn of the Republic, The Spirit of '76, America to elective and of great value the Beautiful, music of our flag, that is the music of to-day, and it is this music which can and will help lead us to vistory_

we find excellent school and municipal bands orche tras and chor Let us encourage community are, and prount our band and orche tra in patriotic programs and pare anti, Nothing else we can do will prove more attinuisting at it a much as much and putriotic selecmore effective in building and maintaining civ- those is usually leaf to retire a conclusive, fatigue ilian and military morale than such projects and and to its pir workers in perform their taxes if activities At every school or community consert the proper apart It has been found that the the audience should be given an apportunity to have of elections, timber volume control type

Only recently, I witne d a Muni ipai Opera performance. Over ten thus and per one were in rearth and considerables have been derived to attendance. It was indeed a great perhale, a natural amphitheatre the lights wire dismed, a spot light was focused upon the conductorthe orchestra mulcians arose from their walk the Star-Spangled Banner, with he back to the only through this active participation that our audience. Not a single person with the exception York. Drop First and Toll Corporation Cartion people will acquire the sense that this is their of my frend and I entered into the spirit of one

BAND and ORCHESTRA

I have since seen this situation repeated numerous times by smaller audiences.

Not a Song Without Words

The National Anthem is a song, and not a song without words; in fact, the words make the song; they are more important than the notes. They belong to you and me, to every true American citizen-they are Americathey represent the things we are fighting for Our National Anthem belongs to the people, our bands and orchestras should serve as accompaniments to the singing of this great song. Let us encourage our audiences to sing it. They will soon come to realize what the words can do to arouse their emotions and awaken them to the spirit of America

The types of service to which our school music units can contribute are many and varied. In addition to the usual school functions and community concerts already men loned, we can Include participation in special meetings now being held by the Red Cross Service Clubs, Parent-Teacher Associations, American Legion, Civilian Defense Workers and other war-time meetings. The inging of p triotic one and the performance of military music at such occusions can be a powerful influence in developing unity of purpose and morale. Another serves to which our bands can make a valued contribution, is that of providing music for the "and off " of the men being lidu ted into the ormed force A. our mu leal units can contribute to re than ever before to the pregram, being held on various holldays It is at such times that people are much common of the apportunity to pied a thousalves

Music Helps the Worker

One of the greatest contributions of many to civilian morale has some rough through the most manupowed channels; that is made in industry. Many industrial plants have found that moste is both practices and benefitted when it is used property. It has been present that etimulatof work bett a done in points are and any of emplayees greatly affect the pereral result Much this phase of makes part in ladustry and from them findings, doubt will none many funcdone for made in our dally industrial life Some of the industries now are madel programs include Westen Electrical Instrument Cornera Lion: Wellin house Lamp Distaion, Ulles New Lamp Corporation: Curtain-Wright Corporation and numerous other firms. It has been found in all of the plants that misse has definitely con tributed to in real of production, improved

morale, and it has unified the personnel Our school musical (Conflicted on Page 779)

The Teacher's Round Table

Exploring Schumann

How many Round Tablers are ac-quainted with Schumann's prefaces to his piano arrangements of Paganini's "Six Caprices for Violin, Opus 3?" Any study of Schumann's style is inadequate if it does not take into consideration the important observations he makes on plano technic and texture in these "Caprices." velopment than Schumann. Therefore, derangements! as a prelude to a study of his style, in But Schumann is also very practical. the December issue of THE ETUDE, this He says

to a brief consideration of Schumann's comments and exercises from his prefaces to the Paganini "Caprices." He begins by reaffirming his reverence

month's Round Table Page is turned over

"Notwithstanding the many difficulties - technical and harmonic - with which I had to contend in arranging these Caprices, I undertook the task with great pleasure and earnest de-votion. My aim was to keep the transcriptions as faithful to the original as possible, at the same time taking into consideration the peculiar character ing, this has been done without injury There is no other way.

utilize their own individual instrumental colors to broaden the scope or en-hance the effect of the original. I also hope to be of service to artists who dread everything new, or are afraid to depart from antiquated rules."

Coming from such a great genius and His theories of contrapuntal voice color- modest man, that's a hard-to-beat credo. ing and emphasis, his conception of the isn't it? Other more brash adapters, arrôle played by syncopation, his original rangers and transcribers, please copy! fingerings, and many other matters are Let's take a leaf from Schumann's book thoroughly aired in the prefaces, with of respect, and do away with all those practical exercises prescribed on the spot. bulbous Bach arrangements, those bar-No one has explored the plano more ber-shop-counterpoint Schubert degenthoroughly or contributed more to its de- eracies, those plug-ugly Johann Strauss

student should pay most earnest atposely fingered only particular notes. But if the student really cares to learn this piece thoroughly, he must fill out all the blank spaces; otherwise, if he fingering of every individual note, a

Selah, and thrice Amen, Mr. Schuand mechanism of the plano. I have mann! All of us teachers bless you for not ventured to change anything in those words. . . . Our students must very ever, better fingering for Paganini's directions, however fanciful early learn never to leave the fingering and strange they may appear. Although of any passage to chance. . . Fingering with combination of 34 34

to the original. I simply wanted to en- On the problem of playing smooth able solo players to refute a familiar re- thirds. Schumann says this: "The stuproach-namely, that when they make dent must be careful to play the thirds

The Master Classes of Dr. Guy Maier have been attended by students from all parts of the United States. Here is the happy class at Asheville, N. C., held last summer, Dr. Maier is seated in the conter of the first row.

Conducted Monthly

"I have furnished very precise and separate fingers." Then follows and turnished very precise and separate negars, and non-search carefully considered fingering for the teresting series of exercises in state of Caprices, fingering being the primary and chromatic thirds—in many confident of all thorough playing. The with original fingering. For example

" Total Internation

Schuma: 's fingering (above the notes) is good - a can be made even better by using the "Iding thumb" fingering (below the notes His fingering for the left

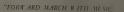
Grana sun in in it in it in it in it in it

or the tale at a the attention to the term

, some in thirds with Precoring, and emphasis, m Schumann's plano tion, the Lie botwith the schoolang while the other area Aur. "Tim kind of meap lied to a surviva



ale fingeries



The Secret of Controlled Relaxation

VERY ART, whether liberal or mechanical, has its physical requirements; and the art of piano playing is full of demands for physical application. These physical requisites must be thoroughly mastered before the student may be permitted to enter into its most sacred precincts: just as a diplomat seeking a presentathe occasion.

At the foundation of these demands stands the principle of touch, the foundation of all knowiedge of technic and interpretation. In seeking to lt is applied to piano playing. build up this sub-structure, the student must not be deterred by incorrect thinking. No confusion of inaccurate terms must be allowed to exist in his mind. For instance, we hear, frequently, much concerning "total relaxation" in playing the plano, well knowing that in reallty there is no such thing as playing with total relaxation.

This is merely an expression freely used in the technical terminology of the pianoforte to convey mind. the idea of perfect freedom in playing; that is, control of the muscles to the extent that if one finger is to move, it must move by itself without any assistance or, accompanying movement of any other finger. Possibly every teacher has had experience with a young pupli who, when playing with one hand alone, holds the other hand in rigid suspense or moves it slightly in sympathy with the performing member This is a clear case of uncontrolled muscles.

Control through Relaxation

With the student's mind centered upon total relaxation, his technic develops a looseness, even leady, as the bealmer holds the key down with a flabbiness, besides inaccuracy and Indecision. However, if he is brought to view the matter in its true light as freedom tending not toward indecision, but toward resiliency and solidity, he

For a practical Illustration of the desired touch. strike a key upon the planoforte. This may be performed in a quick manner, lightly or heavily, or in a slow way softly or strongly, or with numerous be devised to promote these two quitter have depressed the key to its lowest depth in its socket, measuring your strength to produce the

But when this objective is attained, do you you still bear down upon this key? Or do you keep carefully. lt in this depressed position with only normal strength? Possibly, you think that you are holding It normally, but you are doubtless in error, for without realizing it you are sustaining and continuing the original pressure, at least until it is time to strike another key-

In order to test the amount of energy required to keep the key down when once struck and at the same time to point out the large amount of nervous energy usually wasted in plano playing. try this experiment. Press down a key as quietly as possible without sounding and observe the hold the key in that position. All force beyond make the exercise clear

grounded in the conventionalities demanded for this point is wasted. Therefore study to relax. Also, this exercise is to be chosen in preference your muscles instantly after the key is struck and save any unnecessary expenditure of strength. This is the real meaning of "total relaxation" as

Practical Exercises for Relaxation

To gain a better understanding of controlled relaxation, strike a key somewhat strongly with any finger and immediately relax it, but keep the key depressed with a minimum amount of strength. In performing this act, two degrees of strength, loud and soft, are impressed on the

Passages demanding an alternation of accented and unaccented notes are not of en encountered Usually the first technical exercise assigned to a pupil is a five-finger drill consisting of whole notes each to be struck with equal force and nothing and about relaxation. No doubt the pupil can perform these notes easily as the movements of the fingers are controlled more naturally by the flexor muscles (for bending) than by the extensor muscles (for stretching). Yel, in this performance, if the idea of relaxation is excluded (which, unfortunately is nearly always the cast, a large amount of energy is squand r d use

Neverth les, there is a time when this exercise becomes important and may be used advantageously; that is when the fineers do not articulate reveals him elf in a totally different aspect. His easily in the metacarpel joints Even In this a It is preferable to use alternate figure rather than adjacent ones, as there is a terrespect for adjoining fin ers to move conjun lively

So in order to gain this technical acquaition of relaxation in a practical manier, an exercise constrength and devital action. Let us take two jacent noted, my, C and D, and give the first note a strong accent or forte stroke, then immediately think of the second tone as being unaccented or piano better till, pianis imo). Let us perform the cease exerting any further muscular power? Do connection of these two notes very slowly and

Such an exercise may be extended as far or debinations of fingers, as, 1-2, 2-3, 3-4, 4-5 Main each group of fineers separately throughout the small amount of pressure or weight necessary to entire extension. The foregoing illestration will

by Eugene F. Marks

backward caving in of the lesser finger joints. The strong note is given with an arm or wri

fall (which may be done with relaxation b allowing the weight of the hand to deliver th blow instead of using sheer fin er force, and the finger naturally calches the key with the fingflexed inwards: then the real finger touch on th second note is given so softly that it will not b apt to bend backwards as when a groke of fore is demanded.

One may early see how this drapis loud-so exercise conveys within itself the very ide of relaxation at the very place it is no ded, in mediately after a key a truck Concerning th elen triary ex rist Franz Last the grate t technicists has the to my, "Of all exercise of which I have knowledge for atimulatin trength uine and lis ber of the finger, th simple little exercise is the most efficieve."

This same exercise is treated by Dr. Willia Mason in Volume 1 of his conterly work, "Touc and To hate," which contains the life-term pris ciple of correct touch That the early pre-ntaile and evaluation to the matter of how his events were realistic fully recognized by Dr. Mason, I devoted his first volume to this important while exchaitway, thus making the study just as in portant as scales or armygros.

Wrist and Shoulder Relaxation

While prout the for the attainment of our plete relexation with its current with re-rve tion of streamth in playing all results and tense then trust by cradicated and the time of freedoand Version given uncombined over the un employed flurers mind be held with the ormo one Now, approved the principles of relaxation the west and arm, we find the wrist, with a capability of being able to move in nearly care direction, cault manues and haid in a matter manner with minimum member offert. In facthe environ task of the wrest owns to be that acte as a distributor of the weight of the arm-

The point of created contraction in plane praing is in the investor. It is here that one e: perlegoes a furhience of the muscles, not al ti elbow or wrist. To remeds say crame to the discussion, silved them to full saids with the freedom and it was to cause of when one is wall ing along people landly. In this such of resexation one scorney resides that he possess an arr much a shoulder.

In the mail another of much the motion the arm, with its joints at the elow and the der, allows numerous tweets and extent in pe formance which are much more important the the manifestions of Confidend on Page 78.

T UST AS PEOPLE OF MANY LANGUAGES in an audience are united in thought through the beautiful harmony of a great organ or orchestra, so people of many denominations in a congregation are united in spirit, and lifted to higher planes of spiritual exaltation through the moving melodies, messages, and harmony of sacred music.

The most useless and unnecessary controversy is that of the relative merits of the hymn and the gospel song. Why? Because we need both! Both are dedicated to God, but the gospel song makes a more popular appeal to the masses. The hymn is for praise, adoration, worship and prayer, the gospel song is to bring to the people God's plan of salvation, with its warnings, promises, hopes and comforts.

Each gospei song is written with its own message-always for the individual man or woman. Each hearer can readily believe its message is intended personally for him. The singer makes a sermon of his song, urging repentance, warning of the consequences of sin and the judgment, sympathizing in trouble, offering assurance of old people to show the joy of their salvation, and to be happy in the service of the King.

The entire scale of human emotions may be touched through the gospel song. Babies are fulled to sleep with the story of Luther's Cradle Song, men go into battle singing We're Marching to Zion, and The Battle Hymn of the Republic.

Many great spiritual awakenings have been accompanied by gospel song. The songs of the Wesleys were as foreign to the formal music of the church of their day as any of our gospel songs of to-day. The critics of our gospel songs have selected the poorest and compared them with the greatest of our hymns. We agree that some gospel songs should never have been published, but there are also some hymns about which the same might be said. So we should all unite to produce and present better gospel songs and hymns. We all appreciate the music of our great choirs, but it is more important that we plan our services so the people will have a part. That comes through the congregational singing, and this brings us to the need of good leadership.

The Need for Leadership

Most folk love to sing. The reason many do not try to sing in church is the fear of making a mistake-a mistake in that formal atmosphere would make them ridiculous. The fear of ridicule has kept many from doing worth while things.

A good director, carefully marking the tempo and rhythm, relieves us of this fear. Each individual's idea of tempo and rhythm would quite naturally be slightly different. When some onc stands before an audience and carefully and clearly marks a tempo, we gain confidence, and different sections, for eleven weeks. The same in the way and after mine

Tempo is important. Many directors try to carry a large crowd along as rapidly as a small

Leading Revival Singing

by Homer Rodeheaver

Cannus E angelistic Leader

experience in the Billy Sunday meetings for great Chicago and Factoria, 250,000 or more attempty years, ten months of each year, six days twenty years, ten months of each year, ax day, each week, leading throngs of from ten thousand to sixteen thousand every night, and from two to seven different crowds through the day—schools, wo do not have conduct to come for eight or ten war II y did not have the ap-

Thus will additional value in when they come together lary two many their thoughts are was a state out have to spend a lot of

De coul I'm in from the gospel ble has from go pel pur student brandrastlyer.

but the con I was inting a new totale tune motion. It was called Walter and a local sour ur =1 peo-ILLY IN ZOUR At the close of the enough a " We hope call come in a We the store that the way Heart-

unds and a r man from wicht tostores, luncheon clubs, shops, and factories. In place there are discourated, no place Philadelphia, organized by that master or and r. . In the case that the control gone. Then came the late H. C. Lincoln, we had more than have the same the beauty to be the bern her thousand members in our choir singing in three pray-

The state of the s The Bur rule but I just had to sail Choir. The large group requires a slower tempo. They would not come for rehearsals, or for the control of the c The voices of those in the top gauery reach the pleasaning among our or many platform later than those in the front rows; also, the larger crowd is moved by a greater swing of soul is combined with the great m wage of the the arms, and a slight anticipatory movement before the point of the accent.

A Brue Experience One cannot learn to lead singing from books or lectures, any more than he can learn how to



HOMER RODEHEAVER

a new thrill comes to us as we become part of a great crowd singing together.

number in New York, only still the smaller in t ple put aside other engagements and come taith-

or fectures, any more than it can be said the said of the common than the presence of the common than the comm and tempo. I am fortunate to have had very wide City auditorium; 85,000 in Soldier's Field, for the Garage of the Hadron Page 772.

DOPULAR BELIEF TO THE CON-TRARY, the value of short-cuts has never been denied by teachers. All pedagogy consists of finding short-cuts, that is, the best, easiest and most efficient way of reaching a certain goal. The function of the teacher is largely to guide the student through a series of shortcuts which he could not have found without the help of the teacher. The only kind of short-cuts frowned upon, are those which lead nowhere.

Generations of violin teachers have worked out a number of special studies with the purpose of gaining technical proficiency in the shortest possible time. Each study is dealing with some particular phase of fingering or bowing technic, each forming another step in the ladder to technical mastery. Thought of in this way, studies like those of Mazas, Kreutzer and Rode take on a new significance. They are steps leading to new musical conquests, instead of dry, meaningless "exercises."

Control of fingers and bow come. of course, as the result of practice, long periods of careful, exact application. But even here are short-cuts that may repay the student out of all proportion to the time spent. A few minutes daily of the following special exercises will add immeasur-

fingers and the power of the bow.

ence of each other, as well as to strengthen

Left Hand Finger Exercises

Study 1: Place all fingers on the A string. Without moving the other fingers, lift the fourth finthe A string, to the E string, and back to the A again. Each of the other fingers should in turn be without lifting or in any way moving the other fingers. All this, of course, is done stiently, no tones are played; the bow is not used; which is also the case with the next exercise.

Study 2: Place all the fingers on the A string again. Now move the fourth finger to the Estring, gers on the bow. The fingers holding the bow third finger to the D, second finger to the E, and actually have a greater importance than generally first finger to the D strings. From this position, one finger is moved at a time, back and forth from one string to the other, until all possible lngs. The fingers do not automatically adopt the combinations of finger changes have been worked

Study 3: For this and the following the bow is the E string. Without moving the other fingers. 2nd fingers). Gradually increase the speed of the trill, being careful, however, not to sacrifice clar-

A string is played as above. But now the fingers type will develop the ability to apply such on the other strings are to be raised and replaced, one at a time, and kept moving thus up and down while the trill is steadily being played on the A string. After a while, a more difficult variation of this study can be tried. When lift ng the

Short-Cuts Violin Mastery Kaare A. Bolgen

ably to the strength and independence of the fourth finger move it slowly across to the E string, place it firmly down, and then move it The purpose of the left hand studies is to make back to the D string again. The third finger the fingers able to move with absolute independness of the trill.

Study 5. Place first finger on E string, third finger on A string and play on both strings. Now place simultaneously the second finger on the E string and the fourth finger on the A string and ger and place it on the D string. Then move it to raise them again This, of course, is the double trill, as will be noticed when the speed is increased

A daily five minutes spent in the way will add made to go through the same movements, still very much to the strength, independence, and

Bow Control through Finger Pressure

A large amount of bow-control depends on the acknowledged. Their functions are of importance to tone-production as well as to all types of bowfunctions. They need to be trained. For this parpose, the following bow-finger exercises should prove beneficial to the student. They will give the used. Place the first and second fingers on the A bow fingers strength and control, which in return string, fourth finger on the D and third finger on will prepare the ground for the more advanced special bowings, like the varieties of spicegto and begin to play a slow trill on the A string (1st and staccato. The hands and fingers will gather the quently such bowings will seem easier. Although the question of finger-pressure on the bow may Study 4 Fingers are placed and the trill on the be debatable, it is certain that exercises of the pressure whenever called for. Not th least benefit from them is that the will adjust the grip on the bow in the most suitable one for each in dividual hand. The bow is held slanting in an u

ward direction as when playing th violin. It must be held steadily to th angle throughout the exercises. The can be divided in two general group

Lift the first finger straight t from the stick as high as possibl put it slowly back again. The oth fingers are next raised and replace in a similar way, one at a time. Aft a while, the fingers may be move more quickly. Naturally, one mu vary the succession of the fingers, that they are not always moved the same order.

In group two, it is still more in portant to see that the bow is he quiet at the same angle as when b ginning the exercise, and that the fingers are returned to the gener position used when playing. From the position with all fingers on the stic first finger is raised, then the fourt so that the bow is held between thumb and second and third finge The fingers are then replaced, one a time. The first and third finge are raised next, then the second at third, and so on, until ail possib combinations have been tried. The ame ameer combinations would also be lifte

treether, as well as one at a time

For Maximum Benefit

In order to reap any benefits from these exe they should be done recalledly over a perlo of time Allow three minutes dutly, and after month or two the results may be noticed Eve. tually the atudents will be repaid beyond expect tion. Several European masters have used device or ahori-cul of this type will great succe

We often morvel at the peed with which chi produces maker the instrument, and we are I e ned to attribute this to a possel aptitud talent, or gentus. Talent and getting seem una to nable to the average tudent, and it shou be comforting to them to know that per hole is analyze taient in children as almost fifty perce receptiveness. Get a child in a 'receptive frame mind," and the prisons of learning is going to speeded up to an amazing extent. And right he is one of the funds ental short-cuts which m mess the difference between success and failur

If a student can approach les studies, his le soils and his practice with a receptive, open min he will have stimething, at least in common wi the unu ually talented child. While the talent g with we ma to have his receptivened by natur this does not mean that I cannot be acquired i his less fortunte fellow dudents. The task preparing such a state of mind is there fold

1. The student must learn to concentrate. other interests must temporarily be put a de. I inwil learn to past away all the all unrelat to his immediate practicing problems. It is a go idea to rest a minute before practicing try relax phy cally as well as mentally. When pla ing, play only as long as the structure is on t music. The moment the mind begins to wand the moment an unrelated the hi rears its us head, by all means stop "Continued on Page 77

VIOLIN Edited by Robert Braine

Why Not Simplify Music

suggestions similar to yours, and quite has ever succeeded in persuading the ble and in this case I agree with the

Who Pays the Printer?

Q. I am presenting one of my plano pupils in a jump revisit some Am I. or are the pupil's parents supposed to pay for the printed programs? I have always paid for the program for my class recital, of course, but this is my first solo pupil presentation. Mm. H. A. if

Do Grace Notes Come on the Beat or Before It?

Q. I am a subscriber to THE EVIDE and have enjoyed your Questions and Answers Department very much. Would you kindly help me with this question? In this measurement was the control of th



A. I have heard them done both ways, but more often before the bass octave

About Operettas

Q. Could you supply me with some in-formation about presenting operetus for high sehool groups I am making a study: Critical Analysis of Nine Operetias for High School Groups. I would appreciate any information you send.—T. O. T.

A. I am not sure just what kind of init should be said that from the stand- to transpose other material also. The there is only one rhythmic pattern to have written it

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Music Editor Webster's New

point of school pupils and their parents the operetta is probably the most popular type of musical activity offered by the school; but that from the standpoint of the music educator it is about the most so far as musical training is concerned. A. I do not happen to know what the The popularity of the operetta is based on practice is about paying for the printing the fact that it is a play, and everyone of a program given by a single pupil but likes to see a play or, better yet, to take I should suppose that the expense would part in one. But putting on an operetta naturally be defrayed by the pupil's par- means a great deal of extra work for the ents. If they offer any objection to this music teacher, and most operettas have so little literary and musical value that the work often seems wasted from a pureproject involving the entire school the compositions are fairly difficult for that operetta has great possibilities, and most age: does she play them really well? It is teacher search hard and long until he very well, so go right ahead. finds an operetta that has a text of at least fair quality, and music that he is sician should happen to attend the per-

How Are We Doing?

Grant Mew Doing!
Q. I am enclosing a Bittle composition
a pupil of mine composed, and I would
like your polition about it. What do you
like your polition about it. What do you
but the property of the property of the
bas taken lessors three terms, also chementary theory and transposing, she has
quite an imaginative mind as ahe understands her mushe better. She now plays
attach is the property of the property of the
creati; "acciding Marris, by Mendelsohn:
and Bridder (Deers. by Wagner, as the knows
all her major scales and is studying the
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how you think we are getting along.-A. The composition is good but not ex- at first and I sympathize with you in your ceptional. Many children of ten or eleven attitude. One trouble is that Bach wrote



Is Bach Dry?

Q. How can one distinguish engths, strong beats, and weaker in the music of J. S. Bach? I am tw

A. I think I will answer your second are able to write such music-or would in polyphonic style, that is, each voice be if their teachers encouraged them to (or part) is melodic; whereas most of the A. (1. The accompaniment should be formation you want so I will make some do creative work. The transposition of music with which you have had experiplayed as two triplets. random remarks, hoping that something America into other keys is excellent and ence has just a single melody and this (2) I am afraid your "authority" is

follow. Just this difference in style makes Bach harder to understand, and therefore love and appreciation are slower to develop in the young student. Then too a great deal of Bach's music is highly intellectual in its style, as compared with Chopin, for example, whose preludes emotional in the effect they produce. But Bach's music is so clear, so pure, so everlastingly beautiful that every musician must come to an understanding of it.

In reply to your question about accents I can only say that your teacher seems to be right, therefore I advise you to fol-

Can an Older Person Still Learn Music?



may be of value to you. In the first place I suggest that you have your pupil learn melody is accompanied by chords so that wrong. The measure is played just as you

How Analysis Helps Piano Study

by Ellen Amey

to learn how to assimilate musical ideas, how to convey these ideas into thought and feeling, and to express these thoughts through the mastery of a chosen instrument. The assimilation of musical matter can best be made through the recognition of the basic material or fundamental forms, that is, the scales and chords

with and around which a composer has woven his ideas. Analysis will lay bare this core or backbone and reveal the inner structure of a composition. It also will show to what degree pure basic forms may be employed in the creation of musical ideas which are interesting in musical content and technical arrangement. It is related that Elgar, because of a lack of

exercise in the composition of symphonic forms. followed closely the pattern of a Haydn masterpiece when writing his first symphony. With a fine sense for rich orchestration and a knowledge that could produce a twelve-part chorus he approached this task. The result was a masterpiece. There is no doubt that an unusual musical background with an excellent musicianship shaped the career of the man who became "England's musician laureate."

The requisites for analytical work imply much more than an acquaintance with scales and chords. A pupil should know not only every tone of each of the different scales, but also the relationship of each tone to its keynote or tonic, together with its tendency in that particular family of tones. He must at least know the fundamental chords. He should recognize the triad built on each tone of a scale, and the kind of a triad each tone of the scale may carry, either major, minor, augmented or diminished. He should know that I IV and V are the primary tones of the scale and that the triads built on these tones are the primary triads. Those having the root on other scale tones are secondary triads.

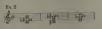
It is important that the chords of the seventh be recognized aurally and visually whenever they are used. Their origin is found by adding the seventh to the triad of each scale tone. There are seven different kinds of chords of the seventh. The major scale carries only four of these varieties while the harmonic minor scale carries the whole seven, that is, a different kind of sevnant seventh chord which is found on the fifth



of both the major and minor scales is the only primary chord of the seventh. It is the one best known and most often used. Its position in the cadence ending makes clear its importance. Here The composer took the material and its mode of each hand. These two (Continued on Page 716)

THE PURPOSE OF THE STUDY of music is it is properly introduced by a six-four chord on fifth in the bass, and it proceeds directly to the tonic or keynote.

The diminished seventh chord of which there are only three different chords, is formed on the seventh of the harmonic minor scale. Its intervals, each one of which is a step and a half, will remain the same in whatever position the chord may appear. Due to this particular formation, each one of these three chords belongs to four different scales. In free composition this chord requires neither preparation nor resolution. Its resolution, when used, may be major or minor. Thus we find that the diminished seventh is a chord of great individuality as well as flexibility in its use. It impinges itself equally on each of the senses, namely, the auditory, the visual and



The chord of the seventh which is formed on the seventh of the major scale is identical with that formed on the second of its relative minor. It is a diminished triad with a minor seventh.



This chord, though not so pliant as the diminished seventh, is found to have a singular appeal. Notwithstanding the fact that its function, when it is used in passing harmonies, may appear modest, it is a distinctive theme whose origin can be traced to this chord.

The dominant chord of the seventh and ninth is formed by adding a ninth to the dominant chord of the seventh of either the major or the minor



Both of these are chords of great beauty, and they must be classed with the essentials. Damrosch has designated the chord of the ninth as the "Love chord."

These are the fundamental forms which constitute the basic material of music. In order that they may be efficaciously used in piano playing. it is necessary that all technic including touch, tone and the timing of touch, should be acquired through the conscious use of these forms both in practice and in study. Thus the tactile sense is exercised and developed.

Solfeggietto, the small well known composition by Karl Philipp Emanuel Bach, is an example of same chord two octaves lower by using a descendwhat can be done with pure fundamental forms. ing chromatic passage of broken thirds with

construction from a soljeggio or vocalise of the singer. Hence its name. The exercise is an ascending broken chord of the tonic followed by its descending seventh chord. Thus we find in the Solfeggietto these two chords, the tonic triad and its dominant seventh chord in broken-chord construction. The three different keys in which the motif appears are hung together by clearly outlined modulations. With this material Bach gave us a composition characterized by clarity of thought and symmetrical beauty.

The compositions of Mozart clearly show the basic material employed. In his sonatas it is found that he invariably gave out his themes using only the three primary chords, namely I. IV and V. In whatever order these three chords are grouped they show the influence of the cadence form. Many of his themes are chosen directly from these pure harmonies. Notable among them is the first theme of the first movement of the best-known "Sonata in C major." The "Sonata in G major" shows the same simple arrangement from pure fundamental forms. Where embellishments are found they appear to pivot on the notes of these simple harmonies.

The music of Chopin reveals many illuminating examples of inventive genius in using simple ideas to adorn fundamental forms. In none of these has he left the basic material so clear as in the Waltz in E minor. In none. too, has he left the invention so apparent. The introduction of eight measures holds the key to the particular kind of adornment which Chopin chose to use. This is found to be a dissonant note which falls on the accented beat. It is always a haif step below the first note of a chord-group. Outside this one idea the subjectmatter shows nothing but simple chords and scales with the same progressions that are used in classic form. The particular invention of using peculiar to Chopin. He used it in many compositions, but in none so generally as in the Waltz in E minor Among his compositions best known to the piano student where this invention may Etude in C minor, known as the Revolutionary Etude In all these cases the subject-matter may be assimilated as soon as the chord is recognized.

A descending passage of four measures taken from the introduction of the Waltz in A-flat major, by Moszkowski serves as a typical example of brilliant passage work based on the dominant seventh chord. The notes of this chord built on E-flat fail on the first half of each beat. Each alternate note is a half step below the following chord note. The notes of the chord in descending order as played are E-flat, D-flat, B-flat and G. Using the fingers 4, 2, 3, 1, It is easy to find the alternating note. In this and similar passages built on the dominant seventh, a recognition of the chord will insure its assimilation. The passage becomes a product of the mind. There can be no uncertainty when playing it.

for the brilliant cadenza in Liszt's Liebestraum. middle part of the piece, the composer began to prepare the climax which came when he reached E-flat. The uppermost note is F, the ninth of the above middle C. Virtuoso-like, Liszt dropped to this

RÉDÉRIC CHOPIN (1810—1849) wrote twenty-four preludes, one for each key, and all published under Opus 28. We often read that they were written during the composer's stay on the Island of Majorca, off the coast of Spain, but many were written before he left

Some think that the preludes are the best of Chopin's compositions, but this is probably not so. Without question they are the most spontaneous of his works-most of them improvisations jotted down for future use. Rubinstein speaks of them as "the very pearls of his works"; Schumann, "a sheaf of moods"; and Liszt, "types of perfection in a mode created by himself and stamped with

The Prelude in A major is one of the shortest and easiest to play, containing only sixteen meas-

in order to avoid the blurr in the right hand. The weakness of this is depressed on the second beat, the low bass tone, which should continue sounding, is lost. It is much more effective to use the delayed-pedal, for, by so doing, this fundamental bass can be carried through the two measures with no accompanying disso-

Meaning of Delayed Pedaling

A delayed-pedal is one in which certain notes, usually bass tones—are held with the fingers until the dissonance is passed, when the clear harmony is then pedaled. This prelude offers an excellent example of delayed pedal-

The pedal depression should be held back until the sixteenthnote has been struck, and the left hand bass-note held with

the finger until the last moment of time. The terial. It is decidedly meritorious. slow tempo of the prelude makes this pedaling less

Sometimes a dissonance, such as this in the two or the two over this sixteenth note as tight, hand, can be shut off, without lesing the such as th if the low bass tone continues to sound.

Let us note the method of pedal notation here used. Hans Schmidt, as far back as 1860, suggested the use of notes and rests for this purto have it officially adopted, but with little sucother method could it be shown that the pedal is not be raised any higher than necessary.

Master Lesson on Chopin's Prelude in A major

by Orville A. Lindquist

Chopin could do this?

Let us first look at the pedaling of this little pedal eff. Certainly the Schmidt method to the pedal eff. Certainly the pedal eff. Ce

eye of the musician is trained to take in notes thre at acretical Fig. mayer should think of the phrases, all having exactly the same rhythm, and still not monotonous! Who, but a master like ing this notation than the accompanist has in

o trav compo. Itlon, as in most e than the re t of the Jan to mrm Probably more imand parties you have in at wind of tone you wish, -- In a you are to klar, Y u better mu ch control

erong of this prelude ample at the pere ineif irregular pot bala those in the right hand nakes a

Jump from h W A Do - Harry Limita between



difficult. Do not hop over this sixteenth-note as right hand, can be shut off, without losing the if it were a sore foot; in other words, as you would bass tone, by the use of the half-pedal. In this when playing a march. From a tonal standpoint case a quick up-and-down action of the pedal these short notes are no less important than the would be used on the second count. Such a quick longer melody notes, so do not hurry them too pedal action will shut off high tones but not low note get caught by the pedal; also, listen to see difficult as the right hand notes do not lie high enough in the treble.

Accent With Care

pose. This idea was patented, and an effort made half-pedaling, the pedal is lifted only half way. But on the contrary, in order to shut off any map a law off reliance to the contrary, in order to shut off any map a law of reliance to the contrary. to have it the only correct method of pedal nota- note it is necessary that the dampers come in exercise the second of the secon tion we have, although it still is little used except contact with the string. It is the quickness of to the little used except not be used to the little used except to the l in specific works dealing with the pedal. By what foot-action that does the trick the pedal miner

This read-au some in w another adibe to We got ha over the ped in r much. Above all, do not let the dotted quarter- ones. A successful half-pedal here would be rather will are within I then full value and a macr. by up - 1 by reby obt word

A continue cut of capre, and is that a moody

The argument generally used against the notes to the measure, as in a waliz; however, but the first beat of each multi-

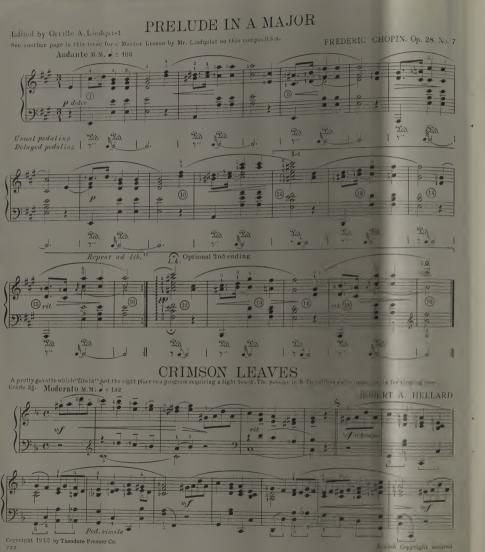
ACROSS THE FOOTLIGHTS



VOVEMBER 1942

Resilvances, little File and my foodd among the papers of one of his friends. He wrote few office long-arches additionally entire managements of the mistake of playing it been played more than any other-licethoven conjustion for plane. It is susceptible to fine management as a processor. It was BEETHOVEN. On the too slowly, Grade 4. Poco moto M. M. == 56

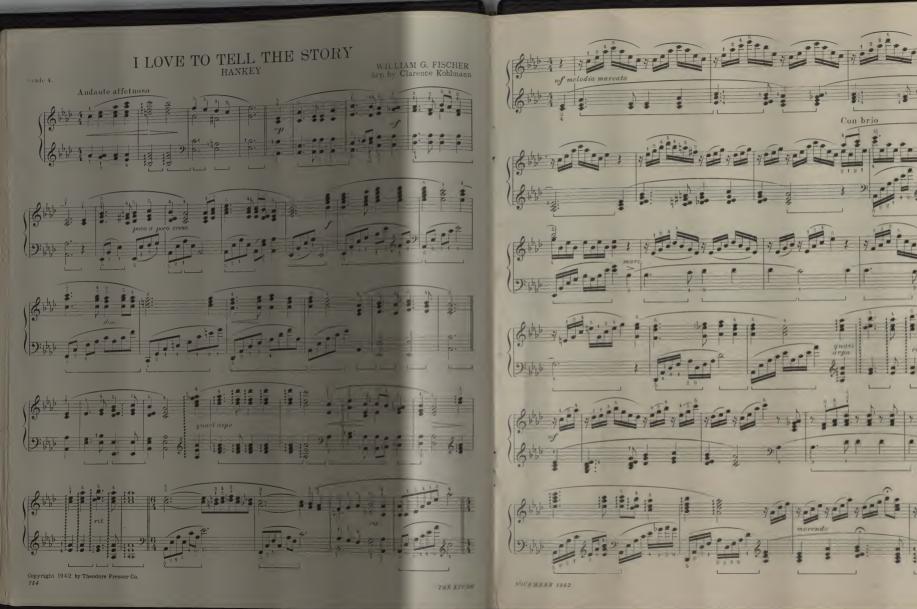






From here go back to the sign and play to Fire; tren play Trio.

NOVEMBER 1982



AN OLD AMERICAN TUNE

This old American felk-base on arown to nearly every child in the nation. Even those who do not know their notes can pick it out with one finger on the black keys of the piace. Mace different acts of words are saug to it. Most widespread, perhaps, are these:

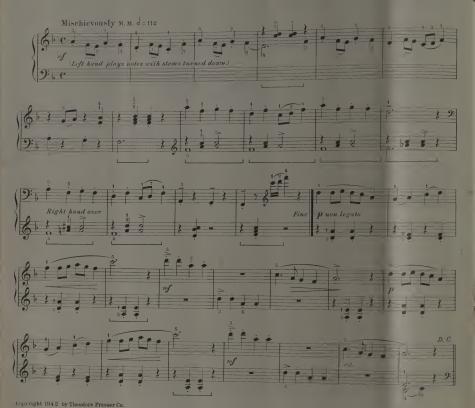
Peter, Peter, Pumpkin-cater, Had a wife and couldn't keep her. Children in the South sing these words:
"Uncle Joe cut off his toe
And hung it up to dry:
The boys and girls begges to laugh
and he began to cry."

Is Georgia it is known as "thicken-Walk," due, perhaps, to the imitation of the chicken's peculiar crossing of feet while walking. There are

manh others. What words do you sing to it?

Wrade 25

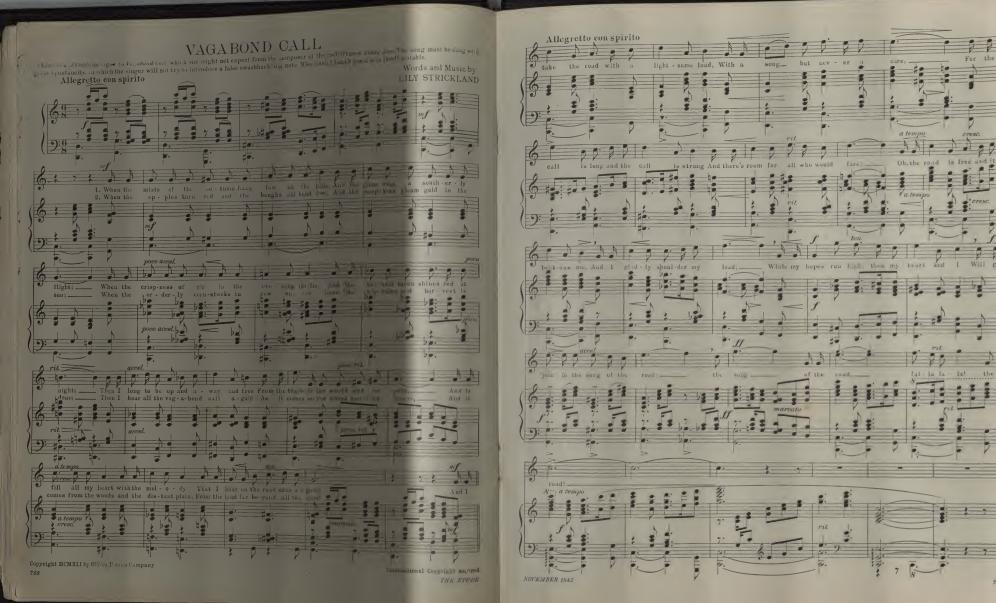
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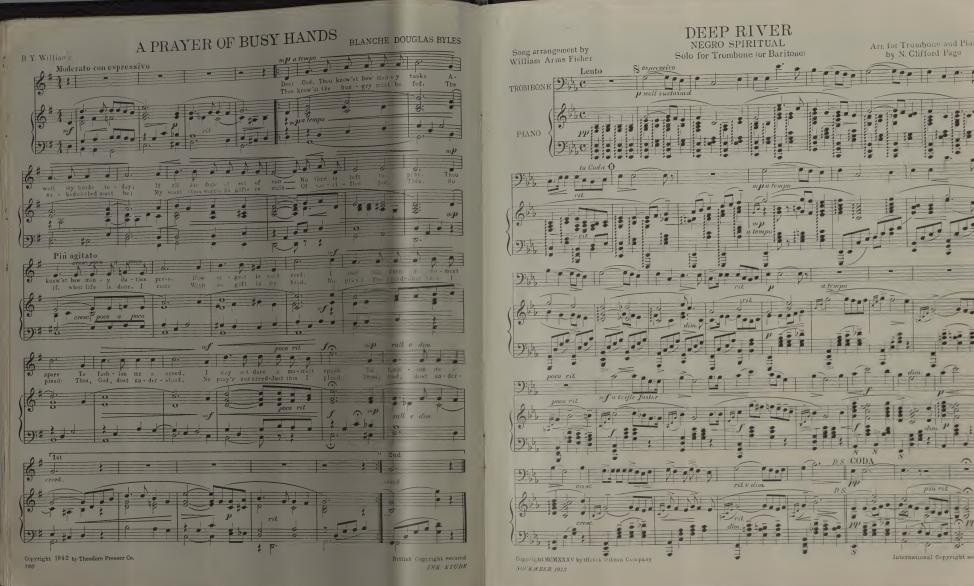


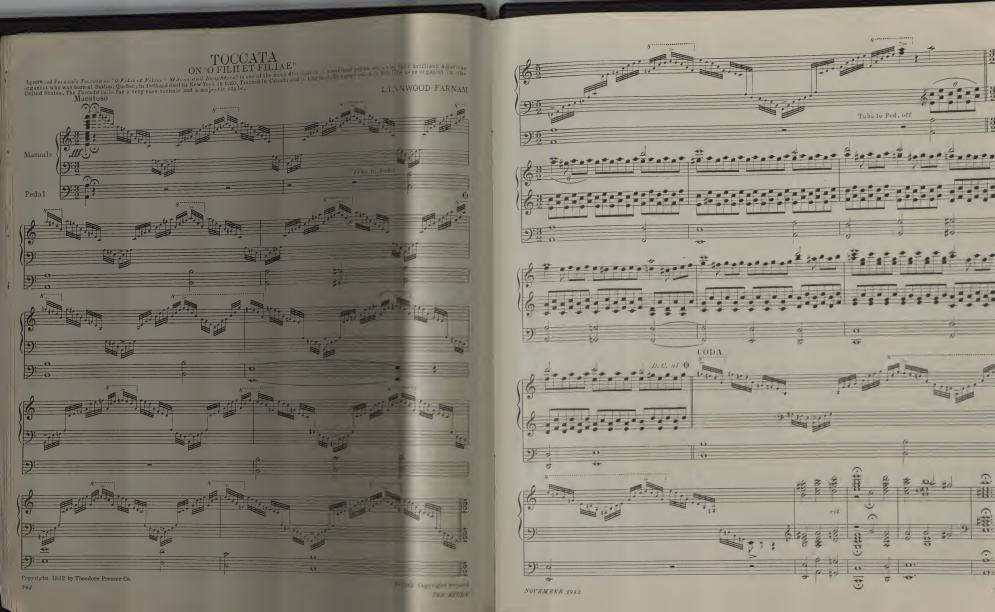
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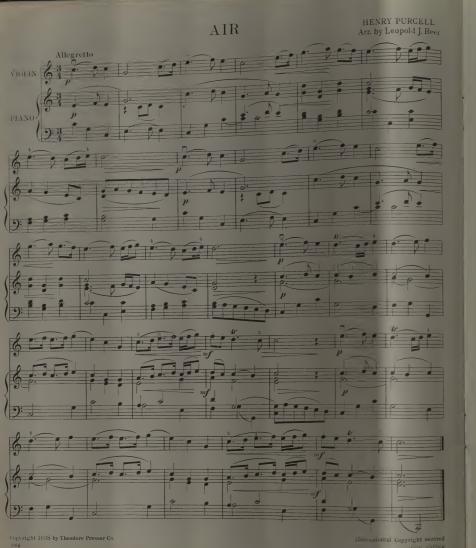
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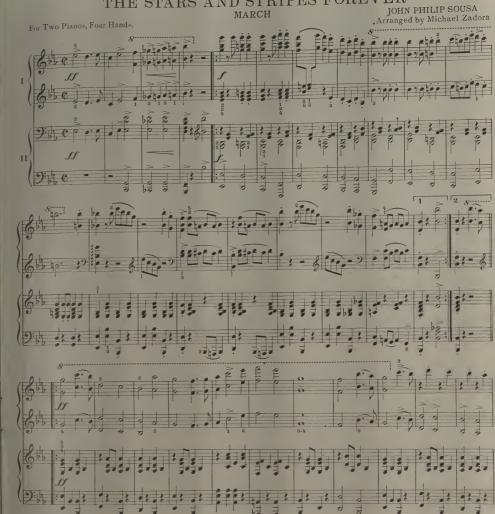




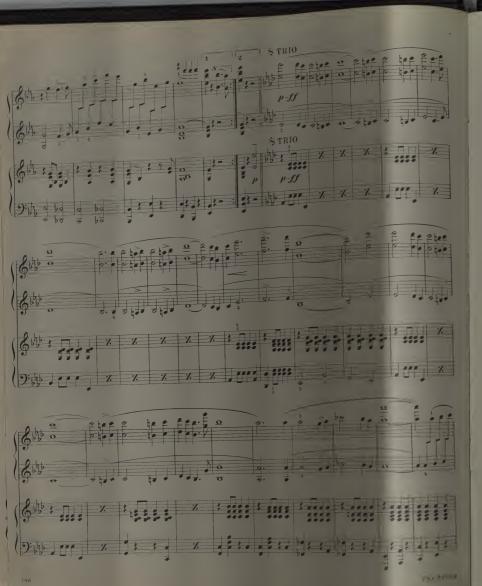


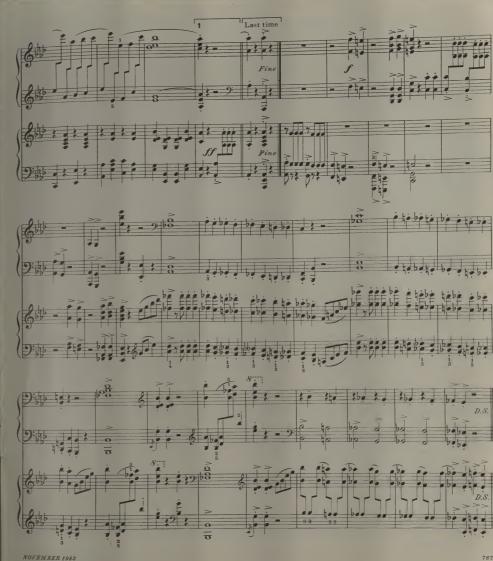


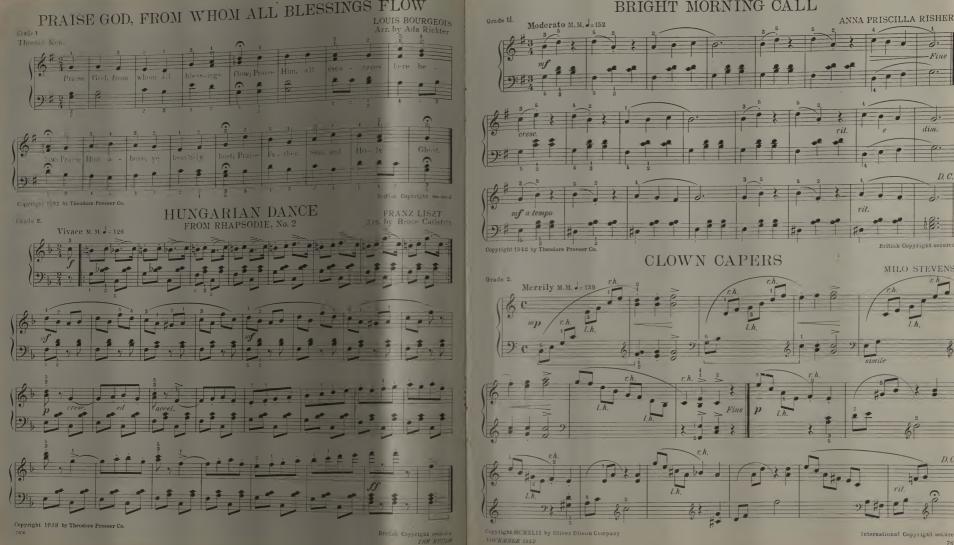
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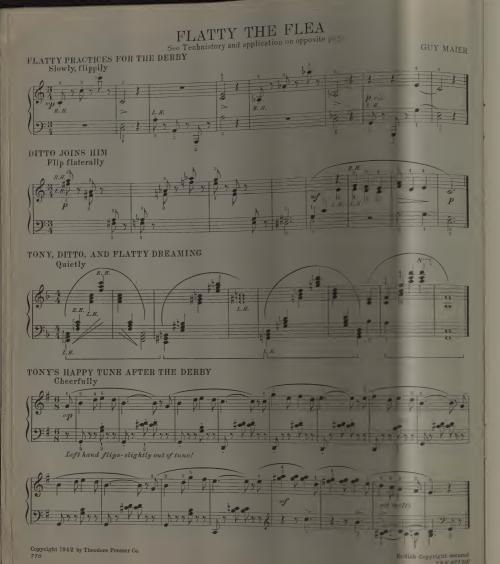






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Technistories for Boys and Girls

by Priscilla Brown

With Application and Music by GUY MAIER (Illustrations by LaVay Williams)

FLATTY THE FLEA

lived with Ditto the Monkey and dimes clinked and counted corner in the cellar of the City of secrets about joining the circus. "My Skyscrapers. Whenever Tony saw his Flatty the Flea will be the best flea Ditto itching and scratching, he jumper of all the circus flea jumplaughed. "That's Flatty tickling and ers," said Ditto, "because he jumps jumping about again, flippy flateral- flippy flaterally. . . . Why do you iy," he said. "My Ditto the Monkey, aiways get where you're going quicker and Flatty the Fiea are special than I do?" asked Ditto with thoughtfriends, bosom friends."

Now Flatty was full of a jumping "Because I look where I ain't,* and ambition to join a circus. Ditto was FLIP!-here I am," answered Flatty, fuil of an itching ambition to join flipping his leg for exercise. a circus. Tony the Organ Grinder was "I have a scratching knowledge of fuli of a grinding ambition to join the your answer," said Ditto. circus. But they had no money.

with gold buttons and sat on Tony's organ grinders. shoulder. Tony hugged his organ One day Ditto, reading the news-

where the people go both ways with the newspaper. money in their pockets.



"I Look Where I Ain't"

"Peopie going both ways like sad and happy tunes," said Tony, grinding music from the crooked handle. The happy and sad people threw pennies, nickels, and dimes for Ditto to pick up with his five brown clutching fingers.

"Atta boy!" said Flatty the Flea. sitting quiet on Ditto's shoulder, and fuil of a jumping ambition. "Someday we'll join the circus," said the

please forgive his bad grammar.

ONY, THE ORGAN GRINDER, So every night the pennies, nickels and Flatty the Flea around the Every night Flatty and Ditto talked ful itches.

Then these two would sieep and So every morning Ditto put on his dream dreams of circus flea jumpers, green hat and red coat aii buttoned circus ditto monkeys, and circus

grinder with the crooked handle of paper upside down, read, "There will sad and happy tunes under his arm. be a flea derby of all the monkeys in All three started out, the flea on the City of Skyscrapers, Each monkey the monkey's shoulder, the monkey thinking he has the best flea jumper on Tony's shoulder, and Tony walk- will bring his flea to Flat Rock Park ing, until they found a street corner, on the first Friday in February," read

"We'il be there," said Fiatty, tickling Ditto's ear, "And FLIP!we'll win the one hundred dollars

So on Friday of the flea derby Fiatty the Flea and Ditto the Monkey sat proud in the crowd of monkeys, ail chattering with the chatters that their flea was the best jumper Ditto sat proudest chattering to Flatty. "No flea but you knows the secret of a good jump. It isn't how high you jump, but how flat and fast."

And Flatty whispered, "I look



"And FLIP!-here I am."

Flatty watched all the fleas kicking their hind legs, exercising for jump-'Flatty has never been to school, so ing. Some were bow legged, some (Continued on Page 772)

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of Singing

important to hear voice than to of fine quality. scientifically see voice. After all, singing can be only the ear. Visualizing tempting to get away from the ac-

control the involuntary processes, mations—in fact, an assortment of great praise or disparagement of any the C-state, G-fats, D's or any control the involuntary processes, mations—in fact, an assortment of great praise or disparagement of any the C-state, G-fats, D's or any They maintain that they align closely "animal" sounds or those which one given movement. He has taken other made. Your teacher will assign the C-state of the control listening, imitation, and the training man or his progenitor whether of been survival of a concept or precept thirs, six and so on, sinof the ear. However, they must share the ground or the tree. While there there also must be utility or usefulwith the Muscular Action School the is logical merit in the hypothesis, we ness to the intending singer. To the

not only have brought about new not here give it extended treatment. departures in social conditions but also have affected radically the The Organic or Coordination School thinking of many voice teachers. This last to be treated school may Direct investigations by the present be considered as the newest and author (who entered the pursuit of least generally comprehended, as well

has clarified some of the vocal atmos- is coordinate; that is, they act in Flatto! Bravo, Ditty!' than one disciple of the older schools pendent upon, each other. They per-into a state of quandary. For one form functions for purposes of pitch. Flatry flipped his hind less and the control of the co nomena, such as the vowel and "res- Here is a philosophy of the broadest circus. onance." The science of phonetics possible viewpoint. From it may

The first of these two schools had in 1925. Eight years previous to that speed.

in good singing and the result for the whose perfect adjustment made to a strength of the pupil will be beneficial and probably correct singing. We note in the 'Out- and ending with big ones good fip pupil will be beneficial and probably correct singing. We note in 1925, by is just like a dog or cat shaking off correct. For example, take the syllable line of Theory' sent out in 1925, by the pupil will be a dog or cat shaking off the syllable line of the pupil will be a dog or cat shaking off the syllable line of the pupil will be a dog or cat shaking off the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat shaking or the pupil will be a dog or cat correct. For example, take the syllable line of Theory sent out in the control of Backers its paws, or like shaking marbles out "lah," which generations of great the American Academy of Teachers its paws, or like shaking marbles out "lah," which generations of great the American Academy of Teachers an January in the statking marbles out artists have used in vocalization. If of Singing, to which Witherspoon of your sleeve, artists have used in vocalization. If of Singing, to which Witherspoon of your sleeve, artists have used in vocalization of it is prepared for belonged, the use of the term "Co". Now open the piano and try flip-the articulation of it is prepared for belonged, the use of the term "Co". methods in these words: "To the silently and then it is sounded, the ordination" and that it parallels ping from one C to another in the methods in these words: "To the silently and then it is sounded, the ordination" and that it parallels ping from one C to another in the majority of mentalities it is more tone, it is argued, should be free and generally the broadminded has of way. Touch Middle C with your third majority of mentalities it is more tone, it is argued, should be free and generally the broadminded has of way. Touch Middle C with your third majority of mentalities it is more tone, it is argued, should be free and generally the broadminded has of way. Touch Middle C with your third

development which has permeated speech is prolonged as to the vowels the schools submitted. many departments of human knowl- the result is beautiful song. Because edge. Radio, sound pictures, telephony it knows no one limited time and no -these practical fields of acoustics bounded geography of space, we do

art partly to avoid further contact as apprehended, movement of his- knock-kneed, others toed in others with mathematics) have revealed torical thought in the field of sing- toed out. Each knew he jumped the purp and the purp relatively widespread reading of ing. This author's study of the biblio-best jump. books on the scientific approach to graphy gives him the present opinion. Flatty the Fka was the Lut to let in an auxiliary conference at voice. How much of our music now that a leading ploneer was Herbert jump. FLIP!—away has he down who are indicate, each August,

thing, the terminology of volce, changes in resonance, quanty, voltype of the terminology of volce, changes in resonance, quanty, volmade more exact. For another, beIn other words, particularized units how find and fas. FLIP—her in the googs perfectly incause of science we have a much of voice in function are complemen—
So all three with loar resolution in the poem, but better understanding of certain phe- tary, supplementary and reciprocal. itching, grinding ambition would be to make the process of made must in-

onance. The science of phonetics possible without question has thrown new light on all that is connotated under the inclusive word "diction."

Three Other Schools

Two schools of thought regarding.

Two schools of thought regarding against the schools perform the author a word of personal expert. All pieces are foul of figure comment, the great need of singing near flips far flips, little once, its large has and phrases, then comment, the great need of singing near flips, far flips, little once, its large has and phrases, then continued to the content of singing that are historical in char—in the present day is a most more an extended are not not readed intensive stress upon the philosophy in extended detail because we have of coordinating evaluation.

Touch the present day is a most not support the air, but like Flatty is the derby the air, but like Flatty is the derby the air, but like Flatty is the derby the countries of the present day in the present day

tury. Its thinking went this way: "Vocal Art-Science asserted a their; usual and any some silent flips with tury. His thinking went this way. Vocal Art-Science asserted a threat science of some allent flips with Set the mechanism as it is employed of "autonomies" or separate units, the right hand. Flip up and down set the mechanism as it is employed of "autonomies" or separate units, the right hand Flip up and down good singing and the result for the whose perfect adjustment made for several times starting with little flips in good singing and the result for the

a flash play Middle C and flip lightly may near at certain periods, but in cepted phonetic sounds of the lan-the last analysis it is entirely hear- guage of civilization and seeking the ne last analysis it is entirely hear- guage of civilization and seeking the ng."

good that might come from involun- historical schools of singing the until you spot the next C. Then The psychologists contend that tary and spontaneous utterances, has author has sought to other a nerria- play and flip again. Keep on this way only through the mind can singers employed grunts, shouts, calls, excla-tive from which would be absent until you want to stop. Next day try with the Old Italians in stressing might be expected from prehistoric the attitude that where there has other flipping exercises to you...

concept of control of the muscular would hate to think that some so- careful student of this narrative the first Tourn the first tone lightly processes through the sense of touch prano, overdoing in practice the limination of a certain domestic animal go through the prano, overdoing in practice the limination of a certain domestic animal go through the prace or introduction of a certain domestic animal go through the prace or introduction of a certain domestic animal go through the prace or introduction of a certain domestic animal go through the prace or introduction of a certain domestic animal go through the prace or introduction of a certain domestic animal go through the prace or introduction of a certain student or the same process. with feline rather feeling in her tends to read with a view to an apyoute for, and when you say voice. Since the Great War the rise of A third school knows no one period experimental science as an influen- of history, for it began far back in that factor has been the paramount the heyday epochs of the Greeks and sented. He is likely to find that the FLIP! It were again. And so on to distinguishing feature of the history Hebrews. This school has followed authors will tend to classify not the end II a read fun to filp flaterof voice. It is all part of an extensive the simple thesis that if beautiful under just one but under several of ally! Fairful is a made-up word, a

Home hardeg you will soon become

e lrit and underst ndcomes to us "canned" or amplified Witherspoon, beloved and intelligent flipped flaterally, and he lancet to be "che-ked and no longer by direct contact! singer as well as philosopher of voice. far hest of the far.

Most surely the newer emphasis. In his "Singing" we read this both. When Tony the Oyan Grand or he by drawing them; on Winy he the effect of their upon the scientific approach, which historical and prophetic statement: the one hundred dod is call at the scientific approach, which historical and prophetic statement: must constitute our sixth mile-stone, "... the action of the vocal organs he got all mixed up, and and Be vo at a me rice. Some are bound phere even as it has placed more relation to, and in a manner de- Ditto was so tickled with tickle he To the oratorios and great into a state of quandary. For one form functions for purposes of pitch, Flatty flipped his hind less than the old masters who thing, the terminology of voice, changes in resonance, quality, vol- "I jumped fast and flat, flippy flatter and the control of the state of the control of the contr

singing that are historical in char- in the present day is a much more ones. A good planist never large into poor, the large large into poor, the large large large into poor, the large l

vogue in the early part of this cen- publication Dr. Frank E. Miller in Put down the cover of your key-

Voice Questions

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

might help you temporarily, but cannot cure you.
2. At almost twenty, your voice should be

Forcing the Volce

The Hosp please tell me what I can do
overmose forcing the volce. I uses judged
storn for it atthough I was not aware that I can
part at though I was not aware that I can
perfectly the story of the I can
perfectly the story of the I can
perfectly sufficiently settled for you to take regular 3. Just what your voice may become de pends, upon your talent, your industry, the amount of time you can give to study, as well as upon the physical conditions under which

4. There are many good books which treat 4. There are many good books which treat of the voice and its culture. None of them can take the place of the Viva Voce explanations of a good teacher. Read William Shakespeare's treatise called, "Plain Words About Singing." A. A tone is forced when the pressure of breath is greater than the vocal cords can comfortably resist. Forcing produces three or four different results.

1. The crico-arythold and thyro-arytenold It can be procured from the publishers of Tile

How to Cure Throatiness; "Bel Canto."

1. The crico-aryt-noid and thyro-arytenoid muscles loosen slightly and the tone becomes and I have studied two years. My roice is throaty and I have no been able to correct 2. The whole structure of the larynx shakes this fault. Can you suggest anything that might help? slightly and a tremolo occurs.

3. The highest tones become increasingly

4. Both the exterior and the interior mus-

difficults the exterior and the laterior masses of the formation of the fo perienced teacher, Any of these books may be procured from the publishers of THE ETTIME, 2, "Bei Canto" might be translated Beauthe Macous Membranes

O 1.1 am a long admost teening power of
age with a least ton use of most power of
age with a least ton use of most power of
a robber room which the same penjageant
older. There is powder in the sir and frame
olders. There is powder in the sir and frame
olders. There is powder in the sir and frame
olders. There is powder in the sir and frame
olders. There is powder to the healthy Brit
the prototy, dual and frames affect my invert
fetting use mud datak a bit of yearly. For
the manner of mignine sometimes eight
fetting uses mud datak a bit of yearly. For
the manner of mignine sometimes eight
manner of mig

I decice given and a rise a not y seem to be a soft and morning when I act up, no solice is soft and all all and not may the rise and the most seem to be tiphine and at adjust it is revery difficult for me to speak clearly and my voice discount I are reversely speak at all and my voice discount I are reversely speak at all and my voice discount I are reversely speak at all and my voice discount I are reversely speak at all and my voice discount I are reversely speak at all and my voice discount I are reversely speak at all are reversely speak at all and my voice discount I are reversely speak at all and my voic

night it is even difficult for me to spick clearly as Sme a Contraint or a state-bookpathon; and my rotes to seak I securely speak at all Q. I can sing prome A. Bellow Medical Contraints of the secure of the secu

4. Please recommend a book or two for me to read.—A, C,

A. 1. As we have pointed out many times in these columns the classification of your voice A. The throat and masal passages of some depends almost if not quite as much, upon singers are unduly sensitive to dust, powd-r, its quality as its range. There are many example the crising tumes of coal or tobacco smoke, cellent contrains with fine high tones, in

similar substances. Any or all of these things may produce irritation in the muous members of these passages and even in the vose.

Local March States and even in the vose to make the most substance of the passages and even in the vose to make the most substance of the most substance o

do. Drinking water and chewing gum also three weeks, it ought to help you.

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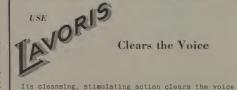
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country, music has played a very im-splendid material, the fine traditionis everything again that is to be played a very with a some character. Many times portant and ever growing role in established by Lowell Mason, Dudley at that service. Every hymn, every with a some character Many times

in which the pulpit and the choir On all the fronts of the world—on Easter, as in the Second Presbyterian faul In which the pulpit and the choir loft work in an exalted spirit of cooperation, is often the reason for the difference between empty pews and full pews. Experienced church organizations have time and again demostrated this. The expenditure of funds for a splendid organ, the best that continual counsel of religious leaders. He spould for the spiritual and power of the spiritual and the continual counsel of religious leaders. can be procured for the available Many are singing the hymns of their last. I am perfectly sure that if a money, often has raised the income forebears, as did the Crusaders of old.

trained young organists and choir- music in the dreadful routine of war. masters is arising in our country. The spiritual eclipse which has American organist, finely trained in needs of their calling.

Inspired by noble aims, their spirit A new generation of excellently is exalted by the power of sacred

Among the representatives of these come over vast sections of the earth music workers is Mr. Robert Elmore, is temporary. We are all waking up specifications. An empty wall specification of particles a pupil of Peter by nof St. to the fact that the only solution for Patrick's Cathedral, New York. For the world conflict, after the righteous prints your beaverboard and worst in the conflict of the particles of the Arch Street Methodist Church the totalitarian tyrants is overcome, and at present is Openials and Chair. and at present is Organist and Choir- is international understanding based tant notices for your master of the Church of the Holy upon the foundation rock of Chris-Trinity in Philadelphia. He is repre-tianity—the Sermon on the Mount. sented in this issue by an interesting With this will surely come a need for bulletin should be displayed. A discussion of a technical phase of more and more musical servants of bulletin board wively planted (a) organ playing. He is, withal, a typical the Church, trained in the higher a stimulation for general

A Challenge for Younger Organists

(Continued from Page 729)

Wallace Sabin in San Francisco, al- thing that Mr. Farnam gave me. He kel; Come, Holy Ghost, by Pall of of an accompaniment. They look so to cooperate, and we played for Mr. pius-Runkel. Ad-rams To Cal easy, as far as notes go, but when Farnam with the singers present. by Mozart Bless The Lord, by inventive things are done to them, Having his advice right on the spot off; Jesu, Joy Of Man's De trong someone has to give the ideas, and was invaluable. Mr. Sabin was a past master at that. We all have to do things quickly Gounod.

then wishes to apply them himself to em," the Brahms "Requiem," and the belius-Hodson; Heavens Arr De "mean" parts of the "Elijah." I am ing, by Beethoven-Austin, 7 1 1000 When I studied as a child with as thankful for that as I am for any- Your Hearts, by Mendel control

At first reading, accompaniments are sometimes, but many last minute The following vocalion at At first reading, accompanients are successful to the second of the seco just four parts, but after study one things come or account of the releases. Various parts of the releases of the releases of the releases. Various parts of the releases of the releases of the releases. Various parts of the releases of the releases of the releases. Various parts of the releases of the release of the releases There are those with place and another the strength of the service on being able to play any old accompaniment at sight. Well, maybe

Fortified with thorough out of the service of the se Then when I studied with Lynn- they can, but who cares? I think wood Farnam at the Curtis Institute that practically every one should

First, the originist should practice his character play, his service well, he accompariments by himself of the plays his prefudes, postudes and of the ever meters the should know the with the choir. He should know the with the choir. He should know the constitutional character of the constitutional character of the constitution of the constitut

Music of the Church and Chancel

(Continued from Page 723)

(Continued from Page 723)

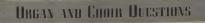
House, or else daringly admitted a Buil finded, down to the present, with its found to the present, with its of hundreds of young organists implication and parts of the country, music has played a very important and ever moving role in a splendid material, the fine traditions explining again that is to be played, splendid material, the fine traditions are playing role in the country, music has played a very important and ever moving role in the choir. He should know the with the choir. He should know the with the choir. He should know the with the choir. He should know the way to have been dead or that a day does not go that a page to the that a day does not go that a present out that a day does not go that a page to make that I agoed player, but choir, at the organ, So many time the pastituding that the present and the present with a price of the country music has played a very important and ever moving role in the choir. He should know the with the last of the page to the page to the page to the country and the page to the choir. He should know the with the page to the pag portant and ever growing role in established by Lowell Mason, Dudley at that service. Every hymn, every the character Many times buck. David Wood, R. Huntington chant, every author, in the character of the common importance in the church is of great Henry Hall, and others, will be made and offered the common importance in the church life. The beautifully rounded service, life.

past month should also be alle

Bach: Thee We Agore by Dut Peery; Accept Our Thanks, in

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in Philadelphia, we took whole ora- prepare carefully whether he reads "We cannot have too wuch mouth and the state of the probtorios and studied them; such works, like a streak or not. I have certain ably more than ever before, one I am have been effect to one if for example, as the Mozart "Requi-rules which I know are important, its rightful place in our national like - When to Harding



Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Please and me a list of hymn books men's choir of about ten voices. Please indicate autible for a Protection Church. We have the amaber advisable for each part. Can a certain hymnic liked I have used the spot mental to the Challe Church, offer the old classics. I yet that we need more dignity Gords, the organist awaitly gives an intensing in our church services. I possell appreciate also a list of good organ numbers and anthems for his chart services.—A. T. T.

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charch services—A. T. T.

A. We suggest that you examine these bymnais: "Fraise and Service," H. Augustine and Service, "H. Augustine and Service, "H. Augustine Smith, "The Hymnai for Boys and Ciris," Parker and Richards. We suggest also that you contine these was to be suggested to the you contine these distributions of the suggest also that you contine the Colonian Company of the Service and Scholards. Edition of Edition of Management of Edition of Control of Services, and Services, Services, Edition of Services, and Services, S of anthems would be quite large we suggest your consulting catalogs of such numbers. You might investigate these collections: "The Cathedrai Choir," Presser; "Distinctive An-thems, 'John Church; "Popular Anthems for General Use," Lichter; "Short and Easy An-

Q. Will you furnish comparative data on the organ housed in the New York residence of the late Charles M. Schoods and the organ at the Academy of Arts and Letters, New

A. Por data on the organ housed in the residence of the late Charles M. Schwab, we suggest that you communicate with Archer Gibson, 257 West 86th Street, New York, who

Q. Will you please advise me where I may yet a copy of Now to Build a Reed Organ," by H. F. Matin, and the privet. J. H. M. A. If the book, "The Reed Organ-its De-

livery can be guaranteed.

Q. What are each of the following couplers to the in Emmars, Mattand, The Riven Chiused fact swell to Great, Swell to Pedal, Swell
Hoomer, and English Brown, Swell
to Chair, their to Great, Great to Pedal, Chair
to Pedal, swell as each devel and keep! with
and Harp in Organ Playing. by Orden
to form a mixed choir of about Afficient voices. Seein. This voicine contains for pieces
form a mixed choir of about Afficient voices. Seein. This voicine contains for pieces
for the control of the Chair of the Chair of the Chair
form a mixed choir of about Afficient voices. Seein. This voicine contains for pieces
for the Chair of the Chair of the Chair of the Chair
for the Chair
for the Chair of the Chair
for the Chair

A. The couplers are used as the names in-dicate—Swell organ to Great organ and so forth. Swell 8ve couples notes on the Swell, forth. Swell are couples notes on the Swell, one octave higher; and swell Sub & sec couples notes on the Swell, one octave lower. The number for each part of the choirs you mention will deprind on the balance of the votes. We suggest the following basis to be varied somewhat as circumstances dictate. For the mixed choir of fifteen votes—five sopramos. ments, if location of parts is changed. This is not an advisable practice, however, and it is much better to have an arrangement for men's voices. The soft effect after the Glar-can be attained by reducing the organ for

O It is my understanding that modes; organ comotis are built to certain measure wents suggested by The American tanill of Dryanists, Can you give me these specification or adds, my where they can be measured I tan

A. We suggest that you ask for the m na-urements from the headquarters of Th American Guild of Organists, Room 3405, in-ternational Building, Rockefeller Center, 63* Fifth Avenue, New York City.

the modulation to the note to be given the Priest or if no modulation is necessary, be a very short interlude, or the "giving" of the

A Of course, as you may be aware, the in-strument is duplexed and unified according to the specification you send. You might sub-stitute a brighter Trumpet for the Tuba.

A. For Easter organ music you might exam-A. We much profer to rehease the cheer with a plane on the her cheer cheer with a plane on the a mailer room than the Church. It might be well, occasionally before rething the cheered number on munday, to despend the cheered number of munday, to despete the preparation to be done with a plane. Full forms on Thomas the Politics of Service Service of the Property of the Cheered Name of



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(Continued from Page 745)

begin everything with the intention succeeds in doing exactly that.

Stage Fright Can Be Cured

(Continued from Page 738)

a kindly, mannerly, congenial home, and several judges were hoping he attitude toward his fellow stud his will know little or none at all of the would show up so they could pro- and the world in which he lives will sporadic nuisance here under disceed, our young entry was located in have little trouble on or off the sale. cussion. He has never been taught or a back hall exhibiting his prowess as

A Teacher-Parent Proposition

The writer has a student of twelve youngster with "Ah-Ah, you didn't steps.

permitted to think in terms of failure. a marble shot, totally unconcerned His teacher stresses only his art, and about the whole thing. When called, even in festivals or contests the he got up, handed the marbles to his "horse race" aspect is judiciously little sister, and said in a cheerful formance. He moves among his fel- of witnessing contenders), "Well, let's low students as a cog in the great go!" Needless to add, he played remarkably well, and his grade set a new peak in the day's event. Had his mother nagged and threatened the A sound honest parental attitude usual maternal procedure, "Now make

triding thoughts in this was only infention is indeed, half of the data as a habit of concentration be that the can a habit of concentration be that the can a habit of concentration be the can a three can are the can a triangle of the can be a miner of adds to exact and rapid memory of the can be a miner of the can be can be a more of the can be a miner of the can be a triangle of the can and that the end and that the end and that the end and the tends and that the end and the tends and the tends and the tends that the miner of the minds are full of counterpoint. The can be triangle of the preliable of stantly remind himself to think, to if he has the proper guidance. Growing youngsters demand physical size wan be found than that in the stantly remind himself to think, to if he has the proper guidance.

Reep clearly in mind what each
particular study is supposed to departicular study is supposed to depar the purpose of remembering it. We as a welcome shortening of a long more attempts, and the object seems the complete of the co

Any student, sound in mind and measure, body, with the essential love for great the preparation of which is done in contest where a packed auditorium music, and a kind understanding

fore he was to appear at the state The boy was a wreck! After his lesson of an extended use of the dimin-

the writer asked Mr. Ages the best issued several chord with its resolu-teaching procedure for such a talent tions. Only two different diminished teaching procedure 101 Suc. 1 Suc. 1 Seventh chords are employed in (contiguous, graded technical work, seventh chords are employed in contiguous, graded technical work, several clouds are employed in or a bit of this and that as the stu-nilling twelve measures, one of which dent needed). With a wistful look, he resolves to F-sharp minor and one dent needed). With a wistual rock, as to C-sharp minor. The bravura passaid, 'In cultivating a talent such as riks, and try to push away the in- of remembering. In memorizing, the that, first drown the parents!" sage at the end of the middle truding thoughts. In this way only intention is, indeed, half of the bat- If you should go into any of our part is composed of these two chords can a habit of concentration be the This cannot be emphasized too, have consequently and at the end. the process of the pr

will get it. A physically sound student cover with the paracular forms to-may be scared blue, but the audience gether with their treatment, Grieg-will not cathe on as quickly as it will like produced a fanciful creation, with the delicate, under-developed. Above a reveals the structure to inphot all Un forms which have bewhere stage fright is concerned.

Where stage fright is concerned, the stage from two subjects are identical. The stage from t



his subject, Grice madary seventh chord as such a supplemental than the conscientions teacher's no more lessons," the youngster chord in the third position. The last conscientions teacher's no more lessons," the youngster chord in the third position. The last conscientions teacher's no more lessons," the youngster chord in the third position. The last conscientions teacher's no more lessons," the youngster chord in the third position. ment the conscientious teacher's no more lessons. The youngester chord in the fund position in the form which the two factors are individuable; would have felt unnecessary weight to the execution of the passage vill be a continued to the surface of the chromatic scale paying major thirds with the standing parents have no substitute. If a thing cultured, grown, instilled, and made permanent by right think-lesson with the distinguished Mr. lesson arise mas a student of tweet youngare with "An-An, you didn't steps.

Arisen, portail, normal, and reared in practice right," and "Play it for Pro
The Prelude in C-sharp minor by the discountry to this par
happy, wholesome surroundings. Be
fessor Auer like you did for Papa." Rachmaninoff furnishes an except the discountry to the present of the paper and the state. The bow was a wreak! After bit steps.

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name

chain to 6.1 live in Los Angeles, which has a significant to 6.1 live in Los Angeles, which has a significant to 6.1 live in Los Angeles, which has a significant to 6.1 live of 6.1 live

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of prominent teachers concerning the professional reputation of three teachers, also, of many noted or prominent pupils they have produced, Probably, and yail of these teachers are produced, Probably, and yail of the teachers are produced, Probably, and yail of the teachers are also and yail of Costagaers, and white not a sundern in choosing a teacher.

The Maker Caffine War L.-Joseph Gallino was an Italian was The William War. W. T.-W. I.-Joseph Gallino was an Italian was an Italian with most of the wind makers are produced. The Maker Caffine was an Italian was an I FINNEY VIOLIN KEYBOARD SYSTEM

fered a severe accident, which might result in depriving him of he violin, a great wave if a serious affected mustical people everywhere.

3. 6.—From your letter 1 should judge that the severe was a severe and regain which was a severe with the severe which make a complete receiver and regain which will be severe with the property of the severe with the property of the severe with the property of the severe which will be severe which will be severe which will be severe with the severe which will be severed with the severe will be severed with the severe which will be severed which will be severed whether he will be severed with the might know whether he will be severed with the severe whether he was a severe whether whether whether we will be severed with the severed with the severed whether he was a severed with the severed wi

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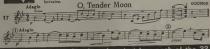
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O, TEMDER MOON: The alte measure place introduction should serve the serve will be reported from the place of the serve that t



The above is reproduced to show just how each of the 32 compositions appear in Master Melodies

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Then You'll Benember Me
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Meyather
House's Chorat Our Freichets),
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and clean thinking, and suffer not our hatred of hypocrisy and

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"Endow us with courage that is born of loyalty to all that is noble and worthy, that scorns to

"Kindle our hearts in fellowcountenance, and soften our hearts with sympathy for those who sorrow and suffer.

"May we find genuine pleasure

"Help us, in our work and in our play, to keep ourselves physically strong, mentally awake, and morally straight, that we may the ideals of West Point in doinour duty to Thee and to our

"All of which we ask in the

Francis E. Resta. The Band dates Edward C. Boyston

of Field Music Fifers. Buglers, and the common of some property of the first property of the personal formers was first organized. The personal formers was first organized. The personal formers and other personal formers and other personal formers and other personal formers. Band and the Delachment now control of the top prise ninety men. The Bind is not the start of the top the task in the start of the top the task in the start of the top the start of the top the task in the start of the top the start of the top the start of the start

- 2 Bass Clarinets

- supervision than that of the Chapel. U.S. M. A. Band may be found in the commander here is Captain "History of West Point" by Captain and the commander here is Captain "History of West Point" by Captain and the commander here is Captain "History of West Point" by Captain

Strenghen and increase our from 1817 and Robard Williams and sufficient for honest dealing from 1817 and Robard and one declare from 1817 and Robard and one declared twenty payers. One hundred and one from 1817 and from 1817 and Robard and one from 1817 and and providing a property of the company of the comp

Department of the first section of the world's section of

but these must, after all, be only suggestions, owing to the individual
characteristics of each instrument.

The fine organist because of
his superior taste and judgment in
musical aesthetic matters of this
kind.

The grand bête noir of the pianist
transferring to the organ is of course
the study of the pedals. Not until the
player is so familiar with the pedal
tour that he does not have to feel
four the notes can he hope to play

prise ninety men. The Billid is held that the control of students All members of the control of students All members of the control of the co

Antitle to unique with the second of the H - Master of men.—Amen."

5 Basses

maturally under totally different

Additional historical data on the arms of the contraction o The laber of the argument of the control of the con The filters of the first of the state of the

How Music Can Help Win the War

(Continued from Page 741)

performances at school functions, pal bands, school bands, Boy Scouts, Since most of the citizens of a com- all of these and others can form the munity are school patrons and attend major portion of a very interesting the various school functions, it is community festival. Dance groups, only logical to assume that here is community mass singing, soloists, an opportunity for our various school both vocal and instrumental, can do music organizations to do their part much to substitute for the annual in developing community spirit and instrumental festival. If every commorale. These functions offer ideal munity will foster such a project, it outlets for the music units and for is certain that music need not be programs emphasizing patriotism, concerned as to its contribution to home defense programs, and for the our war program. Of one thing we foundation of unity for the future. are all in accord-This is no time It is at these affairs that our patrons for music educators to curtail their are in their best spirits and most activities. We need more music. desirous of taking active part in the Present conditions represent a chalprogram of events. We should, there- lenge not only to our music program, fore, be certain that on such occa- but also to our Imagination, to our sions we perform the type of music lingenuity, and foresight, because unwhich will encourage audience parti- less music can serve this country cipation. There are over twenty mii- during this present crisis we can rest lion students in our schools; the assured that our program will be subperformance of music that will lift ject to considerable scrutlny in the the spirit of these students to sound days to come We might well take a patriotic ideals and to the impor- page from the books of our athictic tance of strengthening our American departments, who have proven so well morale and unity will have a pro- their value as body and morale found influence not only upon them, builders. The challenge is here. but also upon their families as well.

Much more can be done with make

singing at our football and ba ketball games. The chool chorac on be used as a nucleus and as a foundation for the vocal part. The words taking the liberty of recommending of two or more patriotic son a printed on the program will serve as an sid to securing addince respon Thu form of audience participation can be extended and elaborated to include various types of m -- includin school one and one pertinent to particular formation, as for an example a mill band can form certain letters uch a a V for Victory, or an A for America (This can be done between the halve, if a be kethall pame) While the band is standing in such a fermation the audience can participate in the mausingling of appropriate patriotic mude. Our school bands should city at it ast once a week, and the tran portation facilities, gas rationing, tire shortage, and so on, we are ingenuity on the part of every con- tele Sam in Review ductor. We must not permit these difficulties to retard or impair our musical program or our contribution Pledge of Allegiance

vais, uniting the various community America

units can perhaps best serve their groups, American Legion Drum and communities and the nation by their Bugle Corps, church choirs, munici-

Appropriate Program Pieces

Since the matter of materials is an important one in connection with our varl u activitie, your editor is a few selections which he hopes will prove practical. While the list is not ments a few of the compositions most appropriate for the occasions mentioned above SELECTIONS FOR BAND Composes

ecision is of the War	11 Beyer	
section trace and the contract	Goldman	
The e	Circlé	
the of Free Rub	instein-Cailliet	
ners a	Williams	
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rm for the love of America	Berlin	
od Bl America	Berlin	
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SONGS		
il O f Armica	_ Adams-Lake	
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(Continued from Page 724)

work on an Elegy.

year of study.

that for him, as for most composers, tinguished autobiographies.

to experience the misery of politic phony. This had its premiere last Wagner directed Wolan to grassp a rebuffs and the desolation of the winter when it was played by the sword that the giants had left and fiercely ambitious person who finds New York Philharmonic-Symphony then to sing, "So gruess ich die Buhimself stalemated. At last he was Orchestra under Dimitri Mitropoulos. as he looks to the home of the ods given an apron and set to work mak- A renewal of his Guggenheim Fel- In the score, there is no indication ing frosted chocolates, lemon "cokes" lowship followed, then his "First whatever of this bit of gestime, yet it ing frosted chocolates, lemon "cokes" lowship followed, then his "First whatever of this bit of gestime, yet it ing the first white state of the first of gestime, yet it in the state of the first which is the first white state of the first way of the first white state of the first way counter. While he was thus engaged de Rome. David Diamond, as we have know, not through documentary ev in an upper Broadway drugstore, said, spent little time bowing over dence, but from Cos ma Wagner that news came of the death of Maurice his honors; instead, while his room the Master wished it so. This is one Ravel. It brought memories to Dia- and board problem is solved, he has of the traditions of Baysenth. It well mond of the composer as he had last gone right on working at top speed. serve as an indication of what ree seen him. Two days leter he was at He has known what it means to be operatic tradition implies—the characteristic formula in the characteristic formula in t down to a diet of doughnuts and possible approximation of the In the spring of 1938 Diamond's coffee; he has seen the foundations poser's ideal. fortunes underwent a decided change; swept out from under his family he was awarded a Guggenheim Fel- during a depression; he knows that lowship for his Psalm and "Violin the future is uncertain—the demands There is another sort of uncertain—the Concerto," and again he crossed the of war or countless vicissitudes may which is worthless. That is the Atlantic. Trouble was already settling overtake him. While opportunity is over Europe; during the year Hitler his he can waste no moment in octubrings, thoughtlessly and without anschlussed Austria, stepped up per- cupying a pedestal or wearing a reason, solely because the have to secution of the Jews, gave worthless laurel crown. The thing that matters, done in that way before. It promises at Munich. It was a period the thing that presses upon him, is routine "tradition" that is re-promise of apprehension for everyone. But the urgency of work. Thus far, for many of the bad points of operation Diamond managed to round out a although he has composed a good technic the wide, m and the many more works than we have tures; the mechanical with Back in the United States he exenumerated here, he has written but drawing out of tones that have the perienced another depression of job- a prelude to his life history, for he right to be drawn out T lessness followed by the elevation of is a very young man, still in his criminative must again but the community of the commu lessness followed by the devasion of the lessness followed by the devast of twenties. In the remaining and larger performance values.

Yaddo, the Trask estate at Saratoga fraction of his life it is likely that Three groups of people are much Springs, New York. In these quiet he will write what may prove to be sary for the building of warring and surroundings he wr te a composition one of American music's most dis-

A Background for Opera

(Continued from Page 727)

for suitable voices, but for types that and dramatic requirements are for us to seile the policy of the second sec will also fulfill the work's demands, marked into the score by the com-physically and psychologically. It poser himself, and need only to be ican background for the remay happen, of course, that no one read and followed. In other cases, no passed the time was the first that the course, that no one read and followed. among the artists available truly such direct indications exist. Then we a nearly, the truly approximates the composer's ideal, the conductor and stage director to develop an open as the conductor and stage director. Then it becomes the conductor's duty must assume the task of searching it with discrimination of the search of the to weigh values and decide which of for bits of evidence that can shed serve the bearing and most safely be dispensed with, with- "good theater" or what will make an out offending the integrity of the "effect," but on what the composer performance. When such decisions desired. That is no easy task of have to be made (and no perform- course, but it can be achieved. There ance is ever completely perfect!), is the score that contains, "between Three Nerro were as the musical and psychological accuracy the lines," all necessary indications Variety earned over the lines," must be given first consideration. A for those who can read, Sometimes last year. They are Poul Rose singer who projects the music and tradition tells of the composer's in- Marian Anderson are Israella Marian the psychological truth of his rôle tentions. In every generation, there nor may be forgiven if he does not ex- are artists, conductors, critics, teachmay be forgiven in the dots not exact attribution consistency with a series of the composer himself, or from someCompany has given the forgiven in the composer himself, or from someable to convince his hearers of psy- one who knew at first hand, what performances in thirty years plant chological or musical truth, mars the his wishes were. The transmission of to an estimated audience of the state of the st performance

the work, the greater integrity his Where then, are the conductor and the comprehensive coop stage director to find their standards audience. That is why In casting a performance of an of truth and accuracy? Always, from shifting of the manic countries and such word-of-mouth instructions also million people.

builds operatic tradition. People with worked directly under Mozart, for example, explained their performances to friends and pupils of their own, who thus became familiar with the true Mozart tradition and handed it on to the next generation. Near the to New York, tried to find work, only marks a milestone-his First Sym-close of "Das Rheingold," for example,

Meaningless "Tradition"

The Teacher's Round Table

Companyed from Page 742)



the street but obered to the all tradeston



Was by committee to Is should se prac-

mellane in Pag 787

THE PIANO ACCORDION

Bellows Shake

By Pietro Deiro

As told to ElVera Collins

learning to play the accordion with- ing. out the assistance of an instructor The second matter of importance and have heard the bellows shake concerns the opening of the bellows. used on accordion recordings and They should be extended the small-also on the radio but have never est amount possible to produce a witnessed a performance of it.

identical with those just played, they quently use of a ladies folding fan. are produced by different reeds. The As a beginning exercise we recomquick reversal of the bellows insures mend the playing of the chord of C RAYMOND ALLYN SMITH, Ph.B. A.A.G.O. more distinct and rapid repeated with the right hand. Let us assume notes than can be produced by the that the chord is to be repeated four actual playing of them. The reason times to the measure. The keys is that the tones are produced by should be kept depressed and the kimball Hell, 104 5, Webb Ave, Chicago, Illies the passage of the air on reeds beliews reversed four times. The through the action of the opening time may then be cut to eighth notes and closing of vaives when keys are with eight reversals and later to sixdepressed. The delay caused by this teenth notes with sixteen reversals procedure may occupy only a frac- of the bellows to each measure Retion of a second but it is just enough member the rule of having the belto make it take more time than if lows extended the smallest amount the keys were kept depressed and the polible to produce the tone. The private teachers a to take with the holes repeated by reversal of the bell-upper part of the bellows will have lows. Then too, the fingers usually the appearance of shaking or quiv-

peated notes rather than producing the bellows shake should be begun them by the bellows shake has often slowly and the tempo gradually inbeen debated among professional ac- creased. It must be done absolutely cordionists. Some have denounced the rhythmical, otherwise the repeated practice very severcly, and yet we notes will sound like a lot of conhave observed that these same ac- fusion rather than distinct notes. cordionists employ the use of the Triplets are often effectively rebeliows shake whenever possible.

The First Consideration

beliows shake, the first thing to con- We caution accordionists not to sider is the position of the accordion. become tense when they use the bel-Those who have become negligent lows shake. True enough, more efand have fallen into the habit of fort is required to manipulate the holding the accordion any old way beliows than in regular playing but had better review the rules for the if this is recognized in the beginning correct playing position. The straps of the practice there is no reason should be pulled tight enough to hold why the player cannot be just as the instrument in a firm position so relaxed as in any other form of playthat it will not shift about. The be- ing. The facial expression should be ginner will find the sitting position watched because there is sometimes somewhat easier for practicing the

WE HAVE BEEN ASKED to disuuss the "Bellows Shake", been perfected the player should be
Some of our readers are at equal asserted the player should be Some of our readers are at equal ease playing sitting or stand- 227 So. Horvord Bivd. Los Angeles, Calif.

distinct tone. The palm of the left When the beliows shake was first hand should rest against the back of introduced it was looked upon as a the box so that it may stop the sort of novelty but later came into outward action immediately after universal use as a means of producthe tone has sounded. In other words, ing rapidly repeated notes distinctly. It is used as a sort of a brake. Some The accordion is so constructed that players obtain the best results by when the action of the beliows is practicing with the bottom beliows reversed the tones from the reeds strap fastened, so the outward and just played are immediately silenced closing action of the bellows is all just played are intinediately shenced closing action of the behows is all 609 Setter St., Son Frontice, and although the same keys may be from the top. There is hardly a better 609 Setter St., Son Frontice, 2831 Websier St., Serbeley, Cel depressed and the ensuing tones be comparison than that which we fre-

become a little lazy, and are inclined ering, and this, no doubt, is where

DO YOU PLAY THE ACCORDION? peated by the use of the bellows shake but care must be taken that they are properly accented whether the action When beginning to practice the of the beliows be outward or inward.

(Continued on Page 783)

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pianist's technical approach to his ton structure looks during its buildwork. The student must know that ing, it is nonetheless keeping faith Mozart achieved and insisted on per- with the finished plans. To practice fect scales and on perfect cantabile a work technically and then to gloss tified by such knowledge, the student work to draw up the plans! cantable phrasing, and a willingness. Their chief service is distinctly or take thirds in Mozart tempo, regardless of how rapidly he may be use of them may do incalculab.

able to run them off. twen the plansits purely mechanical equipment during the 'great' days and now. Seventy or eighty years ago to think for himself. Their and table to pay the profit of a work of the purely technical properties of the Pagainin.

List Companyable for instances are supported by the profit of the prof Liszt Campanella, for instance, was even in their hands. To-day, pracstudent can rattle it off! The reason development of the instrument through technical masters like Liszt in the general trend toward greater it the possibility of evil. In this case, students are so eager to develop themselves technically that they neglect their purely musical develop-

after I have memorized the work and cleared up all possible technical difficulties. I put it aside for a while and allow it to mature within me. It this maturing process. Not once in

Profitable:

Piano Prartice

**Continued from Page (28)

**Continued from Page (28)

**Total tension without decode form the planist's own tonal carriers more harm than good. In the matter of exercises, though guidance must come from the teacher.

**Scales are of the resulest importance. They should never be planist's own tonal carriers profitable approached from the viewpoint of control of speed alone. Scales must be made to the approached on the matter of exercises, though guidance must come from the teacher.

**Scales are of the resulest importance. They should never be painty to expend a control of the planist's own tonal carriers and procached from the viewpoint of control of the planist's own tonal carriers and only make the floor of the planist's own tonal carriers from the teacher.

**Scales are of the resulest importance. They should never be planist's own tonal carriers for the planist's own tonal carriers for the planist's own tonal carriers from the teacher.

**Scales are of the resulest importance. They should never be planist's own tonal carriers from the teacher.

**Scales are of the planist's own tonal carriers from the teacher.

**Scales are of the resulest importance. They should never be planist's own tonal carriers from the teacher.

**Scales are of the resulest importance. They should never be planist's own tonal carriers from the planist's own tonal carriers from the teacher.

**Scales are of the resulest importance. They should never be planist's own tonal carriers from the planist's own tonal carriers f



scales. Here, again, a knowledge of mechanical structure is begun, and The Spirit III united by the no matter how unfinished that skelestic intimately bound up with the no matter how unfinished that skelestic intimately bound up with the ses should be con-Mozari achieved and insisted on period contabile a work technically and then to gloss feet scales and on perfect contabile it over with an interpretive patina the objected to passages in double notes less they might spoil his scale! For the scale of th lest trey might some scale.

second phrase is a tiffed by such knowledge, the student work to draw up the plans!

second phrase is a tiffed by such knowledge, the student will make use of it by bringing to he and the nasted about the value 15 in a num fair, such a student will make use of it by bringing to he in the first one, its form the second phrase is a student will make use of it by bringing to he in the first one, its form the second phrase is a student will be a second phrase is a student will be second phrase is a student will be second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase in the second phrase in the second phrase is a student will be second phrase in the second phrase in the second phrase in the second phrase in the second phrase is a student will be second phrase in the second phr still soft r fourth use of them may do incalculab. If the auction to the start of the star the to run them off.

The entire question of technic copying the musical thought of the all force it all that had be to run them of the copying the musical thought of the all force it all that had be to run them of the copying the musical thought of the all force it all that had be to run them of the copying the musical thought of the all force it all that had be to run them of the copying the musical thought of the all force it all that had be to run them of the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all force it all the copying the musical thought of the all the copying the musical thought of the copying the copying the musical thought of the copying the copying the musical thought of the copying the copying the copying the copying the copying the musical thought of the copying opens an interesting contrast beeven the inatist's purely mechanical
even the pinalist's purely mechanical
even the pinalist's purely mechanical

t A in the b Wince the malony is varies these we here to do much more to do or ption of measure plant is plant in a little inthe alto

tin the chard be kept at all tird - d ner pec lly i y t layed pedaling A E r lee and the drilly d

Winn transa This repeat, nothdel limit to the right hand to of tirack together and Li in the final and

Rellows Shake

Continued from Page 781)

a tendency to make it look like a lot of hard work and audiences prefer to watch accordionists play with ease rather than struggle with their instruments.

The air release valve must be employed frequently when the bellows the bellows shake, for even though shake occurs here and there among they prefer not to use it for repeated other musical passages, because a measure preceding its use may require that the bellows be fully extended at its completion. In that instance the air release valve should be quickly applied to bring the bellows in to a closed position from which to start the measures using the bellows shake. We have always advocated the use of the air bar rather than the air button as it may he applied from any playing position without changing the position of the



Our first musical example show how the beliew hake is in heated in accordion number and how it is to be pia d Thi iliu tration was taken from the text book The Bellows

Example No. 2 how an exerpt



from a Spanish Quick Step entitled La Florera. The bellows shake should be used in the first two measures. The notes are played as sixteenths so there will be four bellows reversals for each quarter note. The bellows action in the third and fourth measures must be so timed that they will be in a closed position ready to begin the bellows shake in the fifth measure

We urge accordionists to practice notes, they will find that the bellows technic developed by its practice will be a great help in mastering the manipulation of the bellows for all playing. Accordionists cannot hope to give artistic interpretations of fine music until they have mastered the beliows to such a point that there is an even flow of air and they can produce all tonal shadings with the same ease as a singer.

Petro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street. Philadelphia, Pennsylvania

How to Improve Orchestral

(Continued from Page 732)

mu icians who spend their free time playing ensemble works or composing or tudying some detail or other of musical science

I began my own musical work at the piano I was born acros the street from the Metropolitan Opera, and used every chance I had to litten to the rehear of the opera's orchestra By the time I was twelve I chestral forces Any form of personal H & Marville, But Mer 12 Petram Ave Detroit, Mich at One of the NBC Symphony men experiments with writing difficult eagerly upon them and use them as very helpful practice material. And the que tion of whether or not these s udle may ever be brought to pubever upon their composer He keeps right on experimenting anyway, for the joy of it, That man is a true musician. Anyone who allows disapponitments of progressor a glimpse career to divillusion him, had best drop it at once and earn h.s living at some other calling. The first necessity of a career-more significant abiding love of music and musical work that stands as its own reward

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the one hundred thirty bandsmen, during night exhibitions at the Ken
dred and thirty toy figures represent the one hundred thirty bandsmen, during night exhibitions at the Ken
dred the trip figure a rew schools.

The Purdue band introduced lights

One of the most colorful to plot in the produced lights

One of the most colorful to plot in the produced lights

University of I we was in the statue of John designs and letter formations by bands adopted the same idea the system of the toy men quiekly to rarious positions on the miniature drum on a truck and installed an three hundred fifty deliars each To the state of the same to the system of the same to the s football field. At Northwestern the intricate switchboard in the cab so director, Glenn C. Barnum, teaches witch formations by a chart system, and he lights on the caps, horns and legs also has moving pictures taken of of the players. gridiron maneuvers so that his own, The University of Illinois has three

word flow from one into another the Beautiful Ohio.

the end of them. A pistol shooter guides the intricate movements by firing blank cartridges at proper in the rousing songs and cheers of the rousing songs and cheers of the rousing songs and cheers of the Kakimon who served for the rousing songs and cheers of the King Kyaer paid a fine tribute to the rousing songs and cheers of the Tolobal cames and practice. His uset familiary paid is Mit Buttly director and width honor of the Akimon who served for the rousing songs and cheers of the Tolobal cames and practice. The Navy cheering sections is fa-Indiana band several years ago when it played in New York, and he gave tricks. In these stunts the rooter who was featured as as a several played in New York, and he gave his football program to the drum himself never sees the complete pic- twirler on ice skatis, in a countil premajor with the written notation that the stunts and marching of the band chanical part blindly. He simply Animal mascots form a much state of the stunts and marching of the band chanical part blindly. He simply Animal mascots form a much state of the stants and marching of the band chanical part blindly. gave him one of the greatest thrills raises before his face a colored card college footbell color and page 14. he ever experienced in attending a at the command of the cheer leader, as the bands, the cheering football game.

The Drums of Notre Dame

scale different parts of the sighting Hundred, which for conceiving the idea of a college rung, with the band in the meanting when the band is a visible evidence of the fighting spirit Others of his innovations include St. Marys. expressed in the well known Michigan such stunts as "marching words," The Wisconsin band features Swip prograd mounted and placed expressed in the well known Michigan such stunts as "marching words," The Wisconsin band features Swill pin a mounted and placed march The Victors. The musical discretor of the Michigan band is William D. Revell and its evolutions are planned in a novel manner. The discretor and the such statement of the march the such statement of the mounted and placed in the Wisconsin band features Swill pin a fine the mounted and placed in the Wisconsin band features Swill pin a fine the mounted and placed in the Wisconsin band features Swill pin a fine the mounted and placed in the Wisconsin band features Swill pin a fine the mounted and placed in the Wisconsin band features Swill pin a fine the mounted and placed in the Wisconsin band features Swill pin a mounted and placed in the Wisconsin band features Swill pin a mounted and placed in the Wisconsin band features Swill pin and the Trumpel fanfare, pulling the letters fing gavers, and ten students was all the Swill page of the Big Ten university of the wisconsin band features Swill pin and the Trumpel fanfare, pulling the letters fing gavers, and ten students was a planned in a novel manner. The di-rector and his assistants figure out syrating "P" in which the inside and maneuvers on a large table marked outside columns move in opposite di-The art of flag waving was in a drown and the presentation of a catching them in precision twick and the same time of them was kid-rector and his assistants figure out syrating "P" in which the inside and the band plays its various selection. The art of flag waving was in a drown and the presentation of a catching them in precision twick and the same time of them was kid-rector and his assistants figure out syrating "P" in which the inside and the band plays its various selection.

tucky Derby parades. After other pipe band with pipers and communicate Harring

as well as other college bands can profit by finding errors which might not otherwise be apparent.

Ohio State has a crack band or one hundred musicians are onto therwise be apparent.

Ohio State has a crack band or one hundred twenty pieces, and it is famous for its floating and script formations. In 1934 the band became the first college all-brass marching band, Special instruments were made and one of the floating and the state of the state as well as other college bands can bands and for the big football games

ceived the script idea from watching various airplane sky-writing stunts of the season because of the color majoretts to direct the cape of the finest of all the marching the cape of the finest of all the marching the cape of the cape bands, and it makes a specialty of have ever been one of the highlights few schools of twirling in the second of twirling in the second of twirling in the second of the s outstanding feature of its perform- trim uniforms and snappy marching of the most famous is located to the state of the most famous is located to the state of the most famous is located to the state of the most famous is located to the state of the most famous is located to the state of the outstanding feature of its performaances is that it marches continuously
ances is that it marches continuously
from the start of its formations to
bis-red feeth the
from the start of its formations to
every spectator. More color is added
the end of them. A platol schooler
the end of them. A platol schooler
to the coacsion by the splendid music hundreds of girls to teal the
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on an instruction sheet. The cards classic for example would not The Notre Dame band is a very letters and single designs are formed the Navy goat. The first Navy all uses a the ability of the colorful organization, and since 1923 but also motion pictures are made. thas grown well apace of the foot- One of the most striking of the Navy some officers on their way of the time of the devolute study. hall team in local and national press. designs is that of the American flag. Yale-Navy game decided to take the Whatever the rest

unison. The players also wear sputs routing sections with routing special and carry green handkerchiefs which formed a picture of a bell. At given proved the ridiron before the game signals from the yell leader the cards — Land and it is mule is not too stubare waved in unison.

Another outstanding Big Ten band were changed to form a moving pictor.

Another outstanding Big Ten band were changed to form a moving pictor.

Another outstanding Big Ten band is Purdue. Much of its fame is due to a bell swinging. As the bell is Purdue. Much of its fame is due to a bell swinging. As the bell is Durdue, a not of a bell swinging. As the bell is Durdue a not of the most famou.

The University of Michigan band, for generally given the credit as all of the Fleshing Handing above. The Greening of the most famou.

Animal Mascots

supplemented by directions marked or the drum majors. The Ar used are of various colors. Not only complete without the Arm more used

their arms high in the air in perfect years ago. The Southern Caufford and are acres years, and one of the Musical Pageantry of the their arms high in the air in perfect years ago, the Southern Cantoren such years and one of the unison. The players also wear spats rooting sections with colored cards retained the large state of the large state of

off with white lines, five yards apart rections representing an electric the- from Switzerland, and it is being the world and the Yale game and

Fordham followers for their pet. Their tire louis cep crimson on the

to give the band more tonal power, the word "M U S I C" during which massot named Person, 60 set 10. gene Weigel introduced the flowing outline of the state of Ohio with the mid-town New York to the flow of the state of Ohio with the gene weigei introduced the nowing of the music of ground when the band by the Reputiful Disc. without a break. Director Weigel con-

How Analysis Helm Piano Study

12 diam I from Page 776)

hall team in local and national pressenting. The form section is one of the outstanding features, the members shipmen usually form the Army game the Midoutstanding features, the members shipmen usually form the Army mule of this group beating their drums in honor of their opponents.

Billy became the official outstand of the Army four the Army mule prospect sighted was a goat and with many flourishes and raising. At the St. Mary's game several symbol. The mule has been the Army four the Army four the Army mule prospect sighted was a goat and the strength of the pull and the strength of the stren

FRETTED INSTRUMENTS

Legato Playing for Guitarists

by George C. Krick

A CURVED LINE over or under a tinued in like manner to the end the base of the control of the co in a smooth and connected manner finger, while the other notes are exewith no break between the tones; or, cuted with the left hand by dropping in a word, legato. In the second vol- the fingers on the proper fret and ume of his "Guitar Method," Pascual keeping these fingers firmly on the Roch lays down the rule that to string until the last note of the group play legato one should use the slur is played. This rule applies to a group only. Now, while the slurring of notes of two, three or four notes ascending. is quite effective in legato passages. For four notes descending it is necesespecially so in fast movements, we sary to place the four fingers of the must not overlook the fact that in left hand on the proper frets, pluck slow movements, all notes may be the first note of the group and then nicked separately with the fingers of slur the others by pulling them off the right hand and still be played the string thereby sounding each legato. This depends on the proper note. As stated before this is most use of the left hand fingers, and it effective in fast movements and reshould be practiced diligently before quires considerable practice. Care attempting the slur. To bind the should be taken that all notes be tones together it is necessary to drop given their correct time value, that the left hand finger on the proper they be played evenly and smoothly fret and strike, retaining a firm pres- and the tones brought out distinctly. sure on the string, which prolongs To those who have not used the the tone. While the string is still slur we make the following practice vibrating we drop another finger on suggestions; Place the first finger on the next note, keeping this finger F-sharp, second fret, first string; firmly on the string until we are strike and then quickly drop the secready to repeat the same action with ond finger on the third fret; practice another finger. For preliminary prac- this until the second finger produces

tice we suggest this procedure: Use a clear tone, without assistance of the alternating first and second finger right hand. When this has been acof right hand to pluck the strings- complished, start again with the first strike the open D string then drop finger on the second fret, first string, the first finger of the left hand on and quickly drop the second finger D-sharp, 1st fret, strike and retain on the third fret, and follow with the pressure on the string, play E on the third finger on the fourth fret Try second fret without raising the first this on other frets on the first string finger, play F on third fret and then and again on the remaining strings. F- harp on fourth fret, meanwhile Now proceed as before and add the retaining all the fingers on the string, fourth finger on the fifth fret. Re-Descending lift fingers one after member to strike only the first note another until we are back to the and then drop the first, second, third open string Continue on the same and fourth fingers in rapid successtring by moving the first finger to sion, keeping them firmly pressed the fifth fret, and proceed in similar down until the fourth finger finishes manuer on the fifth, 1xth, seventh the passage. This last is most imand eighth frets, and again with the portant, also be sure to listen to

first finger on the ninth fret using every tone as it is produced the second, third and fourth fingers Legnani was one of the first guitaron tenth, eleventh and tweifth frets ists of the classic period to introduce respectively. Repeat this exercise on in one of his compositions a com-(Continued on Page 787)



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all the other strings, and be sure to

remember the importance of keeping

the fingers firmly on the string until

it is necessary to lift them for the

descending scale When this is well

understood and thoroughly mastered

it is advisable to practice the major

and minor scales legato, using the same method. Beginning with the C

scale, let us play C on the A string.

then play open D while the third

finger sill holds C: E and F are

played with the second and third

are firmly held until the open G string is played, and then it is con-

heyboard Mechanics

Virtuoso's Standpoint

(Continued from Page 730)

tone?" Yes! They are absolutely correct, and I agree, but when you have the same direction. achieved the maximum quantity of tone and independence in the fingers, you can relax and use only ten or twenty per cent of the effort. The fingers are then ready from a muscular point of view, and you can control the tone.

The fourth finger is the most difficult to control, and It is the weakest, while the thumb puts the hand attack the keyboard in a normal

When you practice slowly, you increase the strength of each finger, you correct each one in its own weakness, and you find out the weakness

Piano students believe ln repetitlon- I believe only in stopping. Many students practice fast and never take the time to clean up their mistakes. They hear a great artist play at top speed in concert but do not realize how slowly the artist must practice in order to accomplish hls technical feat before the public. Many piano teachers have told me that it is one of their great the need of slow practice.

Learn how to give each finger the proper attack, and clarity and dexterity will result from the attack. When clarity is finally achieved in plano technic, you will play easily and at any speed. When you have perfect control of the fingers and arm, the result will be piano playing that will sound. It will be like pearls on a chain and will sparkle like a

The Czerny Etudes

When you are able to control the attack of the fingers, you will also be able to control the amount of weight you want to employ at the keyboard, for the point of gravity is from the shoulders and the arm. and the result can be the lightest and most piercing kind of pianism. In Etude No. 3 it is all right to talk about weight, but the trouble is that you cannot apply It when you are playing at a fast tempo, if you do not have the attack. You may ask the question, "How does one ever

of the fingers is always fast; the I will be making it easier for myself. intervals are shorter when you play and this I do not want to do. last but the attack remains the same, The Czerny School of Velocity has slow or fast. Therefore, use about always served my purpose but in my lwenty per cent of your practice in ewn case I would not call it a school fast tempo at the end of your daily of velocity at all, for I practice each

fast with ease. will help after your fingers are play- ing. I try to make my fingers and muddy and uneven. To prove this, music itself, the spirit and interpreof the professionals will ask about put a chain on your arm, and rotate tation over which I worry and ponder. this kind of piano practice, "Won't your arm and hand rapidly. The I feel that it is wrong to practice on this produce stiff fingers and a hard chain will always move unevenly pieces Instead, they should be ap-

each hand in *Etude No. 20* through to play a piece from a musical point, the same principle; that is, of rais- of view; (2) you will not wear the ing the fingers. As for practicing the piece out repeating passages dozens Alberti bass, which is an accompaniof times; (3) in your mind, spirit. ment, the principle still remains the and soul, the piece will not be stale. same. In the etudes containing scales You should be ready to play the big the same principle.

you raise the fingers toward the hand composition of the great master. to strengthen them.

In practicing Czerny, I use no quality or technical clarity. will explain my reason. The difficult ings. Other etudes such as Pischna and separation of the fingers being Czerny. We have a saying in Spa other. Therefore I practice the stud- go to the Angels."

learn to play fast?" When you practics in the keys in which Czetiny castice slowly, the motion in the attack written them, for if I transpose them.

practice, and you will begin to play etude with the same slow method of In Etude No. 2 a little arm motion answer to quality in my piano playdependence of the inhers and there.

If the ing automatically, As a rule when hands my slaves, Technic holds no

> Perfect clarity can be attained in eral advantages: (1) you will be able and passages of figuration, I still use compositions in exactly the same way as you would be ready to read a piece When practicing the Czerny octave of literature, a classic, but you must Etude No. 38 (School of Dexterity) first learn grammar. After this you use only the wrist, and bring the are ready to learn the interpretation hand toward the arm, the same as of a piece, or a Mozart Sonata, or any which you must approach through

> pedal, no interpretation or shading; Czerny is the sum of all other extrand I do not believe in transposing cises that the student could possibly these exercises, as is frequently done practice for all of the technic in plano by many teachers and students. I literature is included in his writ tonality is C major because the keys Kramer, and Moscheles are good, but being even, and the length, strength, they are more or less repetitious of uneven, you have to adapt one to the ish, "If you wish to go to God don't



Wireless Masterpieces

Continue from Page 734

CBS craductor on September 20 hv performances of music by Beethoven ud by his young colleague, Bernard Herrmani, Ou September 18, 1927 leading an orchestra of twenty-two eries of sympnonic concerts which Columbia network during the period n which I Philharmonic-Symphony to off the alr. Through the eers Barlow has gained national reputation as one of radio's most able program maken, and also as one of the foreign, compions of the Amer

Recently, Major Edward Bowes celebruted the wri of his seventh year over the Columbia network (Thursdays, 9:00 to 9:30 P.M., EWT). During been on the air it is estimated that nearly 200,000 pirants have been unditioned by the Major and almost ent proli m In addltlon to audi-Il walks of le, members of the Major's rid are now conducting mateur noon at service training camprillar in amateur programs and Major ID has brought some of the bessel to be performers to New York to apt to hils coast-to-coast

On Saturday October 3 Mutual's weekly Operetta Programs returned to Politan baring Thomas L. Thomas. Each we know e same time (9.00 to 10 00 P.M. WT) listeners are to hear a favore operetta or opera, specially ad pl d or radio performauce of an hour duration, All dialog will be strend ned so as to emphasize the analical portions. As in past se son's 71 ary Weber conducts the orchestra, and the chorus work s laider the Impervision of Robert

Alfred Wallenstein, musical director of Mutu W N. w York station WOR. recently religied from vacation and assumed dir villen of his Sinfonietta on Thorway (70 migs (8:00 to 8:30 remains of the finest programs of its kind on the airways it offers

"In the hearts of those who learn to perform me there grows up a certain affer nate int macy which

Legato Playing for Guitarists

(Continued from Page 785)

nlete variation played with the left the attention of a musical audience hand alone. Long passages of simi- for two hours, was the fact that the lar nature can be found in some of banjo was strung with gut and silk the modern Spanish compositions. wound strings and was played with

Banjo Notes Our column in the July number of instrument is much superior to one THE ETUDE, devoted to the banjo, with wire strings, and we have yet seems to have stirred up some lively to hear a player of the plectrum or interest among piayers of this lnstru- tenor banjo give a complete recital ment throughout the country, judg- of unaccompanied banio music to the ing from numerous letters received satisfaction of a critical audience. by the writer. Many wanted to know The tuning of the banio beginning what has happened to the five string with the low string is C-G-B-D, banjo, since at present it is rarely the short fifth string G correspondheard in concert or radio. This banjo lng to the fifth fret of the first string. was a universal favorite for many This tuning permits much more satisyears until about 1920 when the tenor factory chord combinations, than are hanjo was introduced into the dance possible on the tenor banjo which is orchestra. Talented performers could tuned in fifths, and for that reason it be heard frequently on the concert remains the superior solo instrument stage and in vaudeville theaters. Out- of the banjo family. If some of the standing amongst the banjoists of younger players would seriously exthe early period were Gus Mead, Tom amine these facts, there is no doubt Briggs, Frank Converse Later came that this Instrument would again at-Vess Ossman, Van Eps, Paul Eno, tract a host of students. Brooks and Denton, and Alfred Far- The plectrum banjo, as already land who is stiil active; as are Bill mentioned, is strung with four wire Bowen, Raymond Challis, Fred Bacon, strings and tuned in the same man-Frank Bradbury and others. In his ner as the original banio just deprime Farland was considered the scribed. Played with a plectrum, it greatest artist of them ail and his has a powerful, penetrating tone and recltais attracted banjo enthusiasts for that reason has become popular as Segovia now appeais to guitarists. with a goodly number of professional For many years Fariand made annual players. The best known of these is concert tours through every state in Eddie Peabody, now Lieutenant Comthe Union and invariably he played mander Edwin E. Peabody of the to sold out houses. His programs U S. Naval Training Station, Great consisted of original banjo numbers Lakes, Illinois. From recent reports and cias icai transcriptions and his one learns that most of the musical marvelous technic and beautiful tone activities at this station have been were a delight to his listeners. One under the direction of this popular

the fingers similar to the classic guitar. The tone quality of such an

The Teacher's Round Table

(Continued from Page 780)

ercises are priceless Here are a few: the composition. . be technically fine hed, the player should will greatly facilitate progress, maintain aim a buoyancy and mellowness of tone an even balance of forces, and preserve at finish and precision of individual for art that magic charm which constiparts, and at fluency and lightness of the tutes its very soul external difficulties, his imagination will And now, Round Tablers, how can you life, light and shade to the work, and Schumann's style? By practicing some of

means finished when you have overcome - the "Scenes from Childhood, the all the formidable external difficulties. .. "Phantasy Pieces, the "Papillons," "Car-The internal kernel is yet to be ex- naval. "Symphonic Studies." "Kreisler-

Moderate study.

for the next few weeks, and by in-In other words, your task is by no tensively studying one of his great works

Finally Schumare observes that 'It is Write down for yourself the sallent better to lay aside your pieces from time characteristics of the Schumann style to time, just selecting passages from (at least ten points) - and then you'll be them for dally practice, until the moment all set to compare yours with mine in

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Cathedral Clines (3) (8755) Xardy

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CHRISTMAS IN THE COUNTRY Six First Grade Piano Solos By Mabel Madison Watson

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Here is a collection that brings the bast loved Christman melodies within the reach of young localists along in the first and the state of young localists along in the first collection of the state of

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PIANO-FOUR HANDS

CHRISTMAS CAROLS

I I for favor to lor's regard on a clean for line a wife to the company of the formal or pany on the first the first

PIANO-SIX HANDS

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NOVE MBER, 1142 "FORW ARD MARCH WITH MUSIC" The Lady Moon's Lullaby

Bu Martha V. Binde

Each night I hear the lady moon, Away up in the sky: She sings a crooning evening song,

It isn't very strong.

"Now, go to sleep, my baby star In heavenly meadows blue; The earthly children hear my song

A far-off elfin tune; She sends me drowsy, happy dream

Start, Dorothy"

My Economic of the first of the control of the co It was Patricia's birthday and she visit, Patricia would bring out sees second sylvade. That was 19 th 1 to the of Thee, and the

I strong by trinking to the control of explained the presi-phranes there may be and below to the clock. And sow phranes per per use and below to the in the meeting over and and brive set the milion that man. We all far year, so than in the milion that the new patriotic keep you then then milion to trying to put these bow upon and. The terror in chairman Stepped

or or West until the next meetof the land the most popular I the president, just beun - meeting "that this July hould try a similar

must list ame of mine, too."

We'v a ham," explained Fred

of The and the

everybody's hands, as

Bu Annette M. Lingelbach

she saw it, for it was a lifelike bust she increased her repertoire so that the diub five toods. of Beethoven, rather small, carefully she could play a composition by each

was also admiring the bust of Bee-

So Patricia began to collect busts of composers. Her friends became interested in it too, and they sent her from trips, and sometimes sent them to her for no reason at all except that they knew she liked them and ninety, and she kept them in a special, lighted cabinet. Everybody who came to her house noticed them and asked who they were and because some of them were of composers new raphies in order to tell her friend.

Whenever Aunt Lucy would come to

by Lillie III. Fordan

THE ALLEGRO GLUB
sembled for its monitory many sembled for its monitory many ing and some of the resembler were very enthusiated about the most project, though at 1855, and of them thought at would be only difficult. In fact, some of the most project, though at 1855, and of them thought at would be only difficult. In fact, some of the most project, the most project is the most project through a 1855, and the most project is the most project p take it. But when they find a vive it out they found it was lots if full Now the president was of its unit of the control of t

the members to tell how they week and Jo-it out, and how they first surple to the fir write the patriotic softs for the state of t

the meeting!

Who has done the proof of the control of the control

and count of the public in the first of put our purishing the first of the first out of the

of Beethover, rather small, carefully she could play a composition by each confederable worked.

Why not collect busts for your Juniors, have YOU a music hobby?

Business of the composers represented.

**Business of the composers represen

brain worke i out a lime and a second more than the real second man beautiful and second more than the real second more th

FLAGS OVER THE LAND

Summer Study (Prize winner in Class C)

Summer music study is as important as at summer music study is as important as at any time. Never refuse lessons during the summer, for if you do, you are apt to forget many things you learned during the winter. You know, practice makes perfect, and withmany their rivilee makes perfect, and withprescions in the summer we have toprescions in the summer we have tosart all over seal under the seal of the seal over
seal under the seal of the seal of the seal over
and the seal of the seal of the seal of the
not the same as learning new thisps or
a tolying with in the dark scaches bring
sealer than the seal of the seal of the
notified and light. The new things are
uniquely sealer than the sealer than the
more sealer than the sealer than the
more sealer than the sealer than
might, where a course is begun on any ingramment. I think it should be continued
without stopping.

Think it should be continued
without stopping.

Think it should be continued
without stopping.

The sealer of the sealer of the sealer of the
prescion.

That is my opinion of summer study.

Rachel Fay Armstrong (Age 11),

Mississippi

Summer Study (Prize winner in (lass B)

Musicians must always keep in practice. I play six instruments, so I know the real meaning of these words. In winter I advance and the second of the second o

The EUU. I musualmin a tody is medical or all of whiter practice is useful to pushing a wagon up has all summer. I has sent thing it can't down all summer. I has sent pushing in music clear of the instructure atopping p ec and I now have a mathematical the need for summer study combined with a Raymond Ploets Age 13),

Answers to June Ludder Puzzle: Sin - wing - wind-wend- we'd- well; also the following, ling-wing-wind-

Prize Winners for June Ludder Puzzle.

wild-will-well

Cl A. Ruth Teague (Age 15). Class B Peter Corteau Conrad

(Age 13) Virginia Charles C. Martha W Duval (Age 10), District of Columbia

KNITTERS

If you have not yet sent in ; or f urhe Juner Red Comblank ts. t is now being put logether

Honorable Meation for June Ladder Puzzle:

Beverly Bn Do R tul Belly Rulh Olon B + T h + C rwin Mary be Lon Mary K pp Arn d Do Loui Bonril Ma

Junior Club Outline No. 15

folk songs for hundreds of years, ment? written by unknown composers, and e. What is meant by sotto voce (prothese songs have been sung by the people in the country where the songs originated. They are very simple songs, and the same tune is repeated f. Review the tonic major and minor over and over for all the verses. Art songs, however, are written by artistic composers who desire to set certain poems to music and to express the character and thought of the poem through the music. Therefore verses are not repeated to one short melody. Usually these songs are written with a piano accompaniment though sometimes an orchestra is

used. a. Name five folk songs and tell from what country each one came.

five of his well known songs.

art songs.

Mt. Carmel Rhythmic Orchestra

Camdon, N. J.

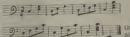
serious marks provide for the

Folk Song and Art Song

All countries have had their own d. What is meant by accompani-

Keyboard Harmony

triads in as many keys as possible, but instead of playing them as solid cheese break them as solid cheese break them as additional them as a pose of improving myself in order that I may be of the greatest possible service to my solid chords, break them according to the following or similar pat-



Keyboard Harmony Pattern

Musical Program

songs and art songs may be played the following "thank-you" words to c. Name three other composers of in piano arrangements. Recordings the tune of Bradbury (Just as I am) should also be listened to.

Beethoven Puzzle

The number of letters in Beethoven's first

Free your tyle at (Ag. C).

The Present Price will Junior Etude

cen yer of the Care Name of all of the price

purch. Contest is come in all boys and been page on a future true of Tax are solve on a real years of age whether Lives. The first next best contributors . July Clips and ar not Contactorio will be given a rating of the rate menare granted according to age as fillings time.

SUBJECT FOR THIS MONTH

"The Importance of Scales"

CONTEST RUES

1. Contributions must invitate not ser use honories and 5th wards

2. Nouve, age and class 15, if we () must appear in appear life recovery and year address in

2. Nouve, age and class 15, if we () must appear life appear life one of the terrary honories are the life of the series between the life of the series of

Summer study is a subject I am glad to number study is a subject I am glad to write about because for me, summer time is musical accomplishment time. This is espe-cially true during these war times. Since traveling is "taboo," why should I not make raveling is "taboo," why should I not make constructive use of my time spent at home, which might otherwise be thoughtlessly wasted? Why not surprise myelf and otherwy having several new and worth while solor words for public performance in the first why should I not spend the greater purpose of improving mental that is not the solor of the

Summer Study

(Prize winner in (luss A)

community and my country.

Barbara Ann Reed (Age 16).

Singing Grace By Aletha M. Bonner

In these days it is well to remember that while the American Juniors have plenty to eat, the Juniors in many other countries are going hungry Therefore at your next Junior-club luncheon or party, or meeting where finest composers of art song. Name If no singers are available, folk there are refreshments, why not sing or some other hymn tune in similar

We thank Thee, Father, for this

For life and love and all things good May Thy kind blanings wide be

spread. And all earth's hungry ones be

Amel



Mary Louise Kennedy, Pauton, Illinois Paula Jane Pite. Lebanon. Missouri Marelyn McNeely. Ft. Worth. Texas.

Honorable Mention for lune Essays on Summer Study:

Charles Martha W. Dural.

The annual Charles Martha W. Dural.

The annual Charles Martha E. MonM. Itan M. San Martha F. San Martha

The annual Charles Martha F. San Martha

The annual Charles Martha F. San Martha

The annual Charles Martha Martha

The annual Charles Martha

The annual Cha Kat the Whon Elsa The May I Marian a Wigm Betty Mac Maria lim

CHRISTMAS MUSIC-Among the matters most urgently in need of thought now is the planning of Christmas programs and sion, the greater the care that should be

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the story beginning to make the book appealing.

The way beginning the very beginning to the very beginning to the story while younger students play sicianly adaptations, standard in the C.G. and F.Major, and to the ross of works who we



November 1942

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the story while younger students play sciantly adaptations, standard in the C G and F Major, and to the most of works while the descriptive little pieces for the story concert and radio fedies and in the home, morn rhythaus muster in the background.

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FIRST ENSEMBLE ALBUM, For 4ll Band

and Orchestra Instruments, Arranged by Howard S. Monger-Almost immediately upon the publication of Theodore Presser Co's Pinst Solo Alsum, which presents very easy selections for wind-instrument players in their first year of study delighted young players, their parents and teachers, began to ask for a book of easy material for ensemble playing in order that brothers and sisters, companions and schoolmates, might juin in on the

Consequently, Dr. Monger, succe-ful Chicago teacher and arranger, was asked to make this book. It includes 19 wellchosen numbers, such as Theme from Finlandia by Sibelius, Largo by Dvořák Dream of Love by Links House on the Range Dark Eves. Aloha Oe Country Gardens, Juanita, Skalers' Walle, impiring songs of patriousses, and favorite

All players of techestra and band in illuments are given a como to parlib | B-flat Trumpeta (Correta), E-flat Alto Sax phone E-flat Hart are same plune ad los Trombunes or Bartinia P Horn | English Herry E flat Herns Aito or Milliphoness, Viscol, Viscol and Cel Books will two harmony parts will be provided for D flat Pic. lo., Ob- Balance B-flat and E-flat Clarines In me book town will be the part for strike B. Tubas, or Burn and by arriver, a percession book parts for Tunpant Drome and Bell Lyra The Conductor's Cours (Plano) book give grown for efficience enambles that may be made up from the parts above me Wed, reging from

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mailing THE ETUDE it is no possible to The arrangements, too are well within advance of the is se affected We know This book definitely bears the mark of the capabilities of the average player, that our subscribers do a was to miss

. . . —

Many Things Go By Three's

It is amazing how many outstanding triple combinations exist.

It is amazing how many outstanding triple combinations cvist, and some of them have come down to us through the ages.

Everyone can think of many such combinations such as "faith, hope, and charity", "the way, the truth, and the life; "honesty," "lustice, home, and freedom; "went, vidi, vite," -love, honer, and boey," peace, security, and prosperity; and other such asylings. Besides there are such groupings as "art, music, and drama," "Amy, and sleeping," air, see, and land, "morning, noon, and night; and sieping," air, see, and land, "morning, noon, and night; and so on the list could mount.

However, and the such as the such asylings and seeping and sieping and sieping the such asylings and sieping and sieping and sieping the such asylings and sieping and siepin

Again we come to a triple combination as we realize that the past the present, and the future success of our business has depended is depending, and will depend upon the efforts put first to give such service as to merit continued patronage.

tuch service as to merit continued patronage.
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